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WHY IT'S TIME TO PAINT OUTSIDE OF THE BOX



I have to admit I was wrong. When we were first sent a copy of an 'adult colouring book' (not an X-rated version, but rather one filled with patterns intended for busy grown-ups to fill in and unwind) back in 2013, I thought it was a nice idea but would never catch on. Several of the books have since gone on to sell more than a million copies, while I am currently tucking into my third helping of humble pie.

What I had underestimated were the therapeutic and meditative qualities. After a stressful day, who wouldn't find it relaxing to do a spot of colouring? Perhaps more importantly, these books are also helping people make a first step towards rediscovering their forgotten childhood interest in art.

If you're interested in the mindfulness aspect, yet find the whole "keeping within the lines" thing a little too restrictive, why not take a leaf out of Ana Montiel's playbook? Interviewed on page 22, she has developed a series of "visual mantras" as a more painterly and creative alternative to the colouring craze. If you try to paint one at home, be sure to let us know how you get on.


Steve Pill, Editor

Get in touch

Share your abstract artworks
and painted patterns with us
via email or social media...

 info@artistsandillustrators.co.uk

 @AandImagazine

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Artists & Illustrators, The Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ. Tel: (020) 7349 3700. www.artistsandillustrators.co.uk

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Deputy Managing Director Steve Ross **Publisher** Caroline Scott **Commercial Director** Vicki Gavin **Head of Marketing** Will Delmont **Digital Media Manager** James Dobson

SUBSCRIPTIONS AND BACK ISSUES Artists & Illustrators, Subscriptions Department, 800 Guilla Avenue, Sittingbourne, Kent ME9 8GU artists@servicehelpline.co.uk (01795) 419838 artists.subscribeonline.co.uk

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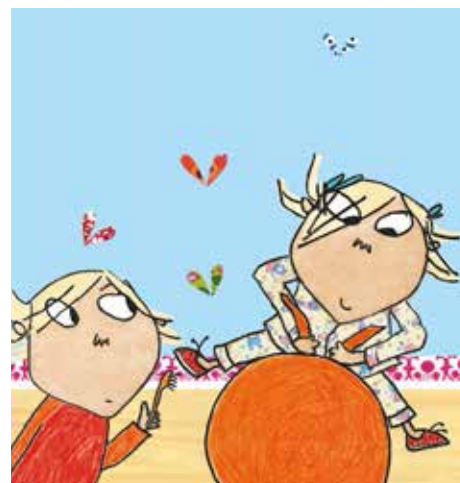
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~~~~~  
THE GUARDIAN







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# YOUR LETTERS...

## LETTER OF THE MONTH



### BLOCK BUSTER

**RE: Making a Splash, Issue 353**

After reading the Jackson Pollock feature, I was reminded of my constant bouts of creative block. I should imagine I'm not alone on that score? These bouts last ages with me and I find it so frustrating.

One day recently after thumbing through my pile of *Artists & Illustrators* magazines for inspiration, I laid a canvas on my work surface and threw paint at it. As it dried, I sprayed water over it to mix it up a bit before taking my frustration to my local pub in

search of solace. Looking at it the next day, the canvas reminded me of coral caves in monochrome, so I picked a small brush and set about picking out the softer areas with more colour. After a couple of days, I ended up with a pleasing little picture to hang on my studio wall to remind me next time creative block sets in, just do anything and see what evolves. People seem to like it so I thought I'd share it with you. I'd like to hear how others cope with inspirational drought.

**Steve Fox, Cowes, Isle of Wight**

### IN THE BEGINNING

**RE: Make Your Mark, Issue 353**

I am a mixed media artist and I just loved the latest July edition of *Artists & Illustrators* as it reinforces mark making, which I believe is the beginning of the creative process. Everything begins with the idea, which is executed with the movement of the hand.

Keep up the great work!  
**Carmen Navar, El Paso, Texas, USA**

### RESIDENT ADVISOR

I started subscribing to your magazine six months ago and must congratulate you for the great content and extremely useful tips. As a self-taught artist, this really helps. In particular, a selection of tips on oil painting formed part of my essential items during a recent residency at Cill Rialaig Arts Centre.

**Maureen Gillespie, Oxfordshire.**  
[www.artbymaureengillespie.co.uk](http://www.artbymaureengillespie.co.uk)

## write to us

Send your letter or email to the addresses below:

### POST:

Your Letters  
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London SW3 3TQ

**EMAIL:** [info@artistsandillustrators.co.uk](mailto:info@artistsandillustrators.co.uk)

The writer of our 'letter of the month' will receive a £50 gift voucher from our partner GreatArt, who offers the UK's largest range of art materials with over 50,000 art supplies and regular discounts and promotions.

[www.greatart.co.uk](http://www.greatart.co.uk)



## YOUR BOOK RECOMMENDATIONS

**RE: Letter of the Month, Issue 354**

I would like to highlight my current favourite art book, *The Artist's Eyes – Vision and the History of Art* by Michael F Marmor and James G Ravin. It looks at vision, perception, colour, value and perspective, as well as including fascinating discussions about the effects of eye disorders on art creation and appreciation in relation to many well-known artists.

It contains lots of good clear pictures and it is a real eye-opener! An original read for anyone interested in art.

**Ann Bentley, Wiltshire**

I was very interested in drawing and painting when I was younger but gradually lost interest until a friend gave me a book entitled *Flowers and Designs to Copy* by Lola Ades. The book is full of wonderfully colourful illustrations which I copied using oils on hardboard. Years later, I still paint following the advice and instructions given in that very useful book.

**Jean Cooper, via email**



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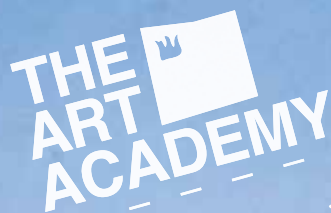
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9 ARTISTIC THINGS TO DO IN

## AUGUST



1

## YORK ART GALLERY

1 August is Yorkshire Day and what better way to celebrate than the re-opening of York Art Gallery? Following an £8 million refurbishment, the venue promises 60% more exhibition space to explore. Thankfully, it's not just a case of quantity over quality. Highlights include a re-hang of the exemplary Italian Old Masters collection, a brand new Centre of Ceramic Art and a gallery devoted to modern and contemporary work by the likes of Hockney and Sickert. Meanwhile, local artist Mark Heard (pictured) curates *The Lumber Room: Unimagined Treasures*, a very personal selection of paintings, prints and taxidermy from the York Museums Trust collections. [www.yorkartgallery.org.uk](http://www.yorkartgallery.org.uk)





2

## PRINT The Art of Screenprinting

Colin Yates hosts a £30 adult workshop on 8 August to coincide with Birmingham Museum and Art Gallery's William Morris and Andy Warhol double-header, *Love is Enough*. Taking the Pop Art legend's unusual print-on-the-floor technique as a starting point, you can prep images, learn new skills and even take home a print.

[www.bmag.org.uk](http://www.bmag.org.uk)

## 3 WATCH

### The Realism Challenge

American artist Mark Crilley has racked up more than 10 million views for his YouTube drawing videos. Publisher Watson-Guptill was duly impressed and is set to release a book of his work this month. Celebrate by watching Crilley's five best videos on our website now.

[www.artistsandillustrators.co.uk/crilley](http://www.artistsandillustrators.co.uk/crilley)

## 4 READ

### Paul Cézanne: Drawing and Watercolours

Fans of the French painter should lap up this engaging biography, published on 3 August by Thames & Hudson. Written by a former Surveyor of The Queen's Pictures, no less, the book gives great insight into Cézanne's practice, via the many plates of his figure drawings and garden studies.

[www.thamesandhudson.com](http://www.thamesandhudson.com)



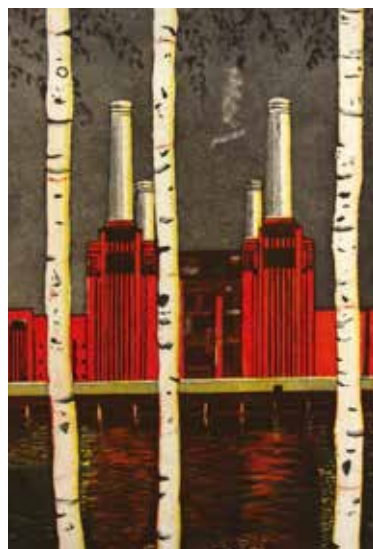
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MISS!**

## 5 LEARN

### Water-based Painting Summer Course

The Royal Watercolour Society's Charles Williams and Iain Nicholls have more than 50 years of painting experience between them, so they are perfectly placed to host this four-day workshop covering acrylic, watercolour and gouache at London's Heatherley School of Fine Art (13-16 August).

[www.royalwatercolourssociety.co.uk](http://www.royalwatercolourssociety.co.uk)



6

## SEE The Royal Society of Painter Printmakers

In a rare collective jaunt away from their Bankside Gallery home, members of the RE will be taking prints to St Barbe Museum and Art Gallery in Hampshire for this selling show (1 August to 12 September). Works will include Angie Lewin's still life engravings and Karen Keogh's city etchings (*After the Rain*, above).

[www.stbarbe-museum.org.uk](http://www.stbarbe-museum.org.uk)

## 7 PAINT

### Pintar Rapido

The popular outdoor painting festival comes to Glasgow's Royal Concert Hall this month (15-16 August). Join hundreds of artists and paint a picture on the city's streets on the Saturday, before entering it into Sunday's selling exhibition at the iconic Royal Concert Hall.

[www.pintarapido.com](http://www.pintarapido.com)



8

## ENTER ING Discerning Eye

This popular November exhibition sees two artists, two collectors and two critics curate independent displays of small (50cm or less) artworks. The panel this year includes designer-turned-sculptor Nicole Farhi (pictured above) and *Artists & Illustrators* editor Steve Pill. Submit your work at one of 20 regional hand-in points from 29 August to 5 September.

[www.parkerharris.co.uk](http://www.parkerharris.co.uk)



9

## DRAW Remembering Frank Constantine

The former Sheffield City Art Galleries director is currently being celebrated at Graves Gallery in an exhibition of major artworks acquired on his watch. On 8 August, tutor Carol Lambert will use the display as the basis for an observational drawing workshop.

[www.museums-sheffield.org.uk](http://www.museums-sheffield.org.uk)





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by Craig Penny 2015

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\*Rates may be subject to seasonal variations.

Japan Tour dates

**1-12 November 2016**

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# EXHIBITIONS

## AUGUST'S BEST ART SHOWS

### ENGLAND - LONDON

#### Unfinished

Until 20 September

What can we learn from incomplete artworks?  
Courtauld Gallery. [www.courtauld.ac.uk](http://www.courtauld.ac.uk)

#### Eric Ravilious

Until 31 August

Last chance to see these exemplary watercolours.  
Dulwich Picture Gallery.  
[www.dulwichpicturegallery.org.uk](http://www.dulwichpicturegallery.org.uk)

#### Fausto Pirandello 1899-1975

Until 6 September

Psychologically intense post-WWI figurative art.  
Estorick Collection of Modern Italian Art.  
[www.estorickcollection.com](http://www.estorickcollection.com)

#### The Prize for Illustration 2015

Until 6 September

Celebrating designs inspired by London.  
London Transport Museum. [www.ltmuseum.co.uk](http://www.ltmuseum.co.uk)



#### BP Portrait Award 2015

Until 20 September

55 painted faces from around the globe.  
National Portrait Gallery. [www.npg.org.uk](http://www.npg.org.uk)

#### Painting Paradise: The Art of the Garden

Until 11 October

Documenting green spaces through the ages.  
The Queen's Gallery, Buckingham Palace.  
[www.royalcollection.org.uk](http://www.royalcollection.org.uk)

#### Joseph Cornell: Wanderlust

Until 27 September

Eccentric box collages made from bric-a-brac.  
Royal Academy of Arts. [www.royalacademy.org.uk](http://www.royalacademy.org.uk)

#### Barbara Hepworth: Sculpture for a Modern World

Until 25 October

From early carvings to late period bronzes.  
Tate Britain. [www.tate.org.uk](http://www.tate.org.uk)

#### Agnes Martin

Until 11 October

Line and wash combine in muted abstracts.  
Tate Modern. [www.tate.org.uk](http://www.tate.org.uk)

#### David Mabb: Announcer

Until 27 September

30 works inspired by William Morris and El Lissitzy.  
William Morris Gallery. [www.wmgallery.org.uk](http://www.wmgallery.org.uk)

### ENGLAND - NORTH

#### Darren Baker: Hands

26 August to 28 February 2016

Drawings inspired by the death of the artist's sister.  
Cartwright Hall Art Gallery, Bradford.  
[www.bradfordmuseums.org](http://www.bradfordmuseums.org)

### LONDON'S SECRET GARDEN

4-26 August

Chelsea Physic Garden is an oasis in West London, home to some 5,000 edible, medicinal, sub-tropical or just plain beautiful specimens. While all are carefully maintained in the many borders and glasshouses, the garden's own Florilegium Society has spent the last 20 years illustrating them for posterity too. A selection of the finest examples are collected here, providing perfect inspiration for green-fingered artists.  
Chelsea Physic Garden, London.  
[www.chelseaphysicgarden.co.uk](http://www.chelseaphysicgarden.co.uk)

#### Taking Flight: St Ives in the 1950s

Until 3 October

Homegrown abstract art explored.  
Abbot Hall Art Gallery, Cumbria.  
[www.abbothall.org.uk](http://www.abbothall.org.uk)

#### John Stobart: An Artistic Journey from Derby across the Atlantic

Until 6 September

Veteran maritime painter's major retrospective.  
Derby Museum and Art Gallery.  
[www.derbymuseums.org](http://www.derbymuseums.org)

#### John Tunnard: Nature, Politics and Science

18 July to 3 October

100 works fusing abstraction, surrealism and constructivism.  
DLI Museum and Art Gallery, Durham.  
[www.durham.gov.uk/dli](http://www.durham.gov.uk/dli)

#### Jackson Pollock: Blind Spots

Until 18 October

Figurative art emerges from his drip paintings.  
Tate Liverpool. [www.tate.org.uk](http://www.tate.org.uk)

#### Reality

Until 29 November

British painting from Lowry to Freud.  
Walker Art Gallery, Liverpool.  
[www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk)

#### Artists in the Frame

Until 31 August

The art of 'selfies' from Van Dyck to Grayson Perry.  
Manchester Art Gallery. [www.manchestergalleries.org](http://www.manchestergalleries.org)

#### Picture This

Until 27 September

Illustrations for kids by Quentin Blake and more.  
Laing Art Gallery, Newcastle upon Tyne.  
[www.twmuseums.org.uk](http://www.twmuseums.org.uk)

#### Matisse: Drawing with Scissors

18 July to 11 September

The French master's late period cut-outs.  
University Gallery, Northumbria University,  
Newcastle upon Tyne. [www.northumbria.ac.uk](http://www.northumbria.ac.uk)

#### Picturing Venice

Until 27 September

Canal-side views by Turner, Sickert and more.  
Lady Lever Art Gallery, Wirral.  
[www.liverpoolmuseums.org.uk/ladylever](http://www.liverpoolmuseums.org.uk/ladylever)



### **WILLIAM GEAR 1915–1997**

18 July to 27 September

Given that William Gear was a Royal Academician and much-admired head of fine art at Birmingham College of Art, it is perhaps a little unfair to find him dubbed “the painter that Britain forgot”. Nevertheless, if it helps pique interest in this centenary retrospective then so be it. Gear worked as a curator at Towner in the early 1960s and here they repay that service with an involving display of paintings that push the limits of colour, composition and mark making.

Towner, Eastbourne.

[www.townereastbourne.org.uk](http://www.townereastbourne.org.uk)



### **Rob Ryan: Listen to the World**

Until 1 November

Whimsical, often poetic papercuts and prints.  
Yorkshire Sculpture Park. [www.ysp.co.uk](http://www.ysp.co.uk)

### **ENGLAND – SOUTH**

#### **Love is Enough: William Morris and Andy Warhol**

Until 6 September

Drawing unlikely parallels between two icons.  
Birmingham Museum and Art Gallery.  
[www.bmag.org.uk](http://www.bmag.org.uk)

#### **Modern Art in Britain: Reality Questioned**

Until 31 August

Free display of Hepworth, Ravilious and company.  
Bristol Museum and Art Gallery.  
[www.bristolmuseums.org.uk](http://www.bristolmuseums.org.uk)

#### **Into the Fields: The Newlyn School & Other Artists**

Until 6 September

Celebrating the 19th-century rural idyll.  
Royal West of England Academy, Bristol.  
[www.rwa.org.uk](http://www.rwa.org.uk)

#### **Watercolour: Elements of Nature**

Until 27 September

With Cézanne, Sargent, Whistler and more.  
The Fitzwilliam Museum, Cambridge.  
[www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)

#### **The Creative Genius of Stanley Spencer**

Until 20 March 2016

One of the most original painters of his generation.  
Stanley Spencer Gallery, Cookham, Berkshire.  
[www.stanleyst Spencer.org.uk](http://www.stanleyst Spencer.org.uk)

### **The Art of Bedlam: Richard Dadd**

16 June to 1 November

Drawing a line between genius and madness.  
Watts Gallery, Guildford. [www.wattsgallery.org.uk](http://www.wattsgallery.org.uk)

### **Grayson Perry: Provincial Punk**

Until 13 September

Ceramics and prints with an anarchic twist.  
Turner Contemporary, Margate.  
[www.turnercontemporary.org](http://www.turnercontemporary.org)

### **Abstraction and the Art of John Golding**

Until 27 September

Bright, naïve paintings in context.  
Sainsbury Centre for Visual Arts, Norwich.  
[www.scva.ac.uk](http://www.scva.ac.uk)

### **Great British Drawings**

Until 31 August

Masterful draughtsmanship from Turner to Hockney.  
Ashmolean Museum of Art and Archaeology, Oxford.  
[www.ashmolean.org](http://www.ashmolean.org)

### **From Eric Ravilious to Grayson Perry**

Until 25 October

Celebrating Essex-based artists through the years.  
Fry Art Gallery, Saffron Walden, Essex.  
[www.fryartgallery.org](http://www.fryartgallery.org)

### **SCOTLAND**

#### **Scottish Artists 1750-1900**

6 August to 7 February 2016

Paintings and drawings from the Royal Collection.  
Queen's Gallery, Palace of Holyroodhouse, Edinburgh. [www.royalcollection.org.uk](http://www.royalcollection.org.uk)

### **The Amazing World of MC Escher**

Until 27 September

100 prints and drawings of “mental imagery”.  
Scottish National Gallery of Modern Art, Edinburgh. [www.nationalgalleries.org](http://www.nationalgalleries.org)

### **The Ballet of the Palette**

Until 24 January 2016

20th-century art chosen by contemporary artists.  
Gallery of Modern Art, Glasgow.  
[www.glasgowlife.org.uk](http://www.glasgowlife.org.uk)

### **WALES**

#### **David Jones: From My Imagination**

8 August to 20 September

Eye-catching illustrations and sculptures.  
Oriol Ynys Môn, Anglesey. [www.kyffinwilliams.info](http://www.kyffinwilliams.info)

### **Cedric Morris Portraits**

Until 27 September

Small display by the 20th-century Welsh artist.  
National Museum Cardiff. [www.museumwales.ac.uk](http://www.museumwales.ac.uk)

### **IRELAND**

#### **Etel Adnan**

Until 13 September

Poetry, films and abstract landscapes combine.  
Irish Museum of Modern Art, Dublin. [www.imma.ie](http://www.imma.ie)

### **Sean Scully**

Until 20 September

The Irish artist's 1980s and 1990s abstracts; one of several displays across Ireland this summer.  
National Gallery of Ireland, Dublin.  
[www.nationalgallery.ie](http://www.nationalgallery.ie)



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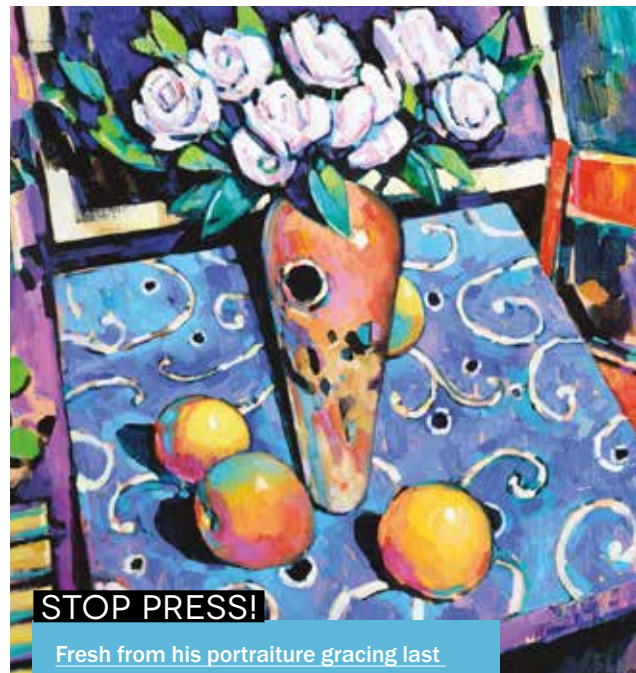


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## STOP PRESS!

Fresh from his portraiture gracing last month's cover, Terence Clarke returns with his sixth solo exhibition at Thompson's Gallery in Aldeburgh Suffolk (18 July to 2 August). Influenced by Matisse and the Scottish Colourists, and painted during his own travels in Greece, France and the USA, it's a perfect collection for a bright, inspiring summer.

**NEXT ISSUE: GREAT BRITISH PORTRAITS WITH SIMON SCHAMA, TAI-SHAN SCHIERENBERG AND MORE • BOTANICAL PAINTING AT KEW GARDENS • PAINT MEDIUMS • ON SALE 14 AUGUST**

DATES FOR  
YOUR DIARY**RWA 163RD ANNUAL  
OPEN EXHIBITION**

**Brief:** Submit up to three works to Bristol's Royal West of England Academy.

**Deadline:** 19 August, 5pm

**Notification:** 25 September

**Exhibition:** 4 October to 29 November at the RWA

**Enter online and more info:** [www.rwa.org.uk](http://www.rwa.org.uk)

**ROYAL INSTITUTE OF OIL  
PAINTERS ANNUAL  
EXHIBITION 2015**

**Brief:** The UK's only society dedicated to oil painting requires submissions for the annual exhibition.

**Deadline:** 28 August, noon

**Online notification of pre-selection:** 4 September  
**Exhibition:** 2-13 December at Mall Galleries, London SW1  
**Enter online and more info:** [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk)

**THE COLUMBIA  
THREADNEEDLE PRIZE**

**Brief:** Submit figurative and representational art for the chance to win £20,000 cash.

**Deadline:** 16 October, noon

**Online notification of pre-selection:** 23 October

**Exhibition:** 3-20 February 2016 at Mall Galleries, London SW1

**Enter online and more info:** [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk)

## PIECE OF CAKE



Sir Quentin Blake celebrated the first birthday of the House of Illustration on 2 July with a specially commissioned cake made by the 2013 winner of BBC's *Great British Bake Off*, Frances Quinn. The gallery took the opportunity to announce its autumn programme, which will include an exhibition of war drawings by Winnie the Pooh illustrator EH Shepard, opening on 9 October.

# AMBITIOUS

ON THE EVE OF A MAJOR NATIONAL TRUST RETROSPECTIVE, ILLUSTRATOR **LAUREN CHILD MBE** IS KEEN TO PROVE THERE IS MUCH MORE TO HER PORTFOLIO THAN JUST THE POPULAR *CHARLIE AND LOLA* CHARACTERS, AS **TERRI EATON** DISCOVERS

# Child

Visiting the London home of the children's author and illustrator Lauren Child feels like stepping into an undiscovered pocket of Wonderland.

A canary yellow door welcomes you into a bright corridor decorated with ceiling lanterns, which in turn ushers you into a kitchen fit to host the most curious of tea parties, complete with a cabinet of artfully mismatched china cups.

Taking a break from her studio upstairs, the 50-year-old is softly spoken and shy at first, yet becomes more animated when talk turns to her upcoming retrospective. Taking place at the National Trust's idyllic Mottisfont estate in Hampshire, *The Art of Lauren Child* coincides with the 15th anniversary of her world-famous book series *Charlie and Lola* and features 50 original artworks from the illustrator's personal collection. "It was tricky deciding what to exhibit because I wanted a spread across the whole range of my artwork," says Lauren. "There are lots of people who don't know that I've worked on other books."

Those projects include the *Charlie and Lola*-style *Clarice Bean* series and the popular *Ruby Redfort* novels, as well as illustrating new editions of classic titles such as *The Secret Garden* and *The Princess and the Pea*.

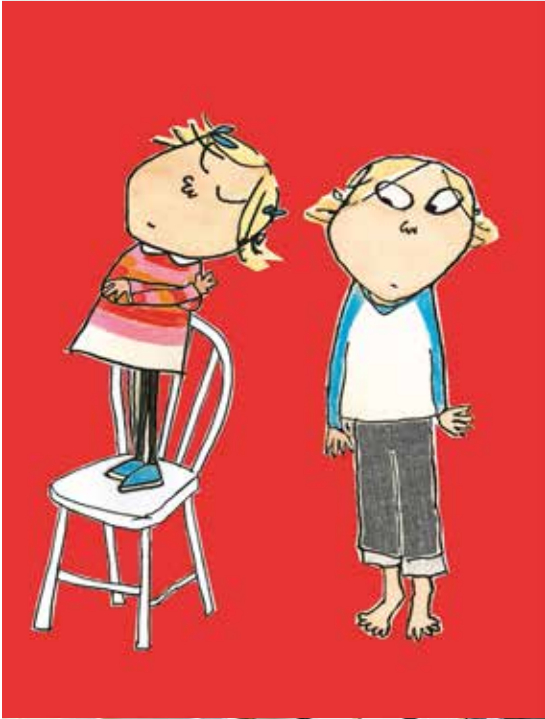
Lauren's work demonstrates an exceptional economy of line similar to her fellow House of Illustration trustee Sir Quentin Blake, who she cites as a major inspiration. Equally as influential is the Swedish Arts & Crafts painter Carl Larsson, with his emphasis on decadent textiles and >

NATIONAL TRUST IMAGES, OSKAR PROCTOR











stylish furniture. This unique fusion sets her apart from her contemporaries but Lauren's creative streak runs as far back as her childhood in Wiltshire. Her father, a painter, was head of the art department at Marlborough College and he would shower his imaginative daughter with quality art materials to experiment with at home.

"He always had samples sent to us and it helps a child's development if they've got wonderful paint and brushes to use. I was a natural drawer but having someone teach you in a more adventurous and educated way was excellent as well," she says. "We went to galleries all the time, so that became very normal. That's another thing I believe you have to be trained to do. No wonder children become bored in galleries if they're not taught how to look at things."

By the age of 18, art school felt like the next logical step. Lauren enrolled at Manchester Polytechnic in 1985 and later at the City and Guilds of London Art School, but found both experiences starkly different to the passionate yet professional guidance she had received from her father.

"He was always so inspiring and the teachers at my sixth form were incredibly conscientious. When it came to art school, I didn't enjoy it at all. There was a lack of interest from the tutors and nothing to get excited about," she says. "That's changed dramatically these days, but if I could turn back the clock, I would have gone to Central St Martins."

Rather than offering a sense of direction, art school left Lauren more confused than ever and she became paralysed by choice. She knew her calling was to work in the arts, but struggled to settle on a particular medium. She kept herself busy during her twenties with a plethora of jobs, working variously as a waitress, a window dresser and a painting assistant to Damien Hirst.

Ask her about the latter and she glosses over this quickly in favour of championing her stint as a lampshade designer with her actor friend Andrew. "We were both out of work at the time and we needed a hobby to occupy ourselves. We sold them in a piecemeal way but it was influential to me because I have used the prints and patterns in my illustrations. It was one of those creative projects that broadened my understanding of drawing and design."

She even considered a career as a fine artist. "My father was very keen for me to paint but I don't have the right sensibility," she explains. "You have to be very assured in what you're doing and be able to generate something from nothing. That's a really hard thing to do. I've found that out as a writer, but the writing gives me a framework where I can illustrate confidently without being limited."

Lauren's decision to venture into the competitive world of children's picture books came in the late 1990s, after



© LAUREN CHILD

a fashion illustrator friend of the family suggested it could be the perfect way to combine her love of drawing with her talent for storytelling.

"She sold it to me in a very matter-of-fact way: 'Look at everything coldly and make images that are marketable'. It helped me develop characters and think about how they could be adapted. I had tried writing novels previously, but I kept worrying about my audience and what the book's purpose should be, which should be your end point rather than your starting point. Drawing the pictures to accompany the story helped me get rid of all that self-consciousness."

Lauren was eager to blend her passion for 1970s Scandinavian dolls' houses and fashionable furnishings into the style of the books. Fabrics from around her own home often make their way into her designs and these personal touches proved just as valuable as her keen business brain. As such, her first book *Clarice Bean, That's Me* was snapped up in 1999 by Orchard Books. However, it was her *Charlie and Lola* series that would make Lauren >

**ABOVE** Illustration for Frances Hodgson Burnett's *The Secret Garden*  
**OPPOSITE PAGE**

Lauren working in her studio with illustrations from *I Will Never Not Ever Eat a Tomato* (centre left) and *I Am Not Sleepy and I Will Not Go To Bed* (bottom right)

"WORKING AS A LAMPSHADE DESIGNER WAS INFLUENTIAL...  
*I used the patterns in my illustrations*  
AND IT BROADENED MY UNDERSTANDING OF DRAWING"





© LAUREN CHILD

a household name. Starring a loyal brother and his quirky younger sister, the adventure began in 2000 with *I Will Never Not Ever Eat a Tomato*, which scooped the prestigious Kate Greenaway Medal before being transformed into a BAFTA-winning TV show.

The inspiration for that first instalment came from Lauren's own childhood. "I was a fussy eater and it dominated my early life," she recalls. "I grew up in the 1970s when you were expected to clean your plate because your parents were war children and you could never waste your food. It was a terrible torture and it made me think about what it's like to face these things as a child for the first time – not just food but everything."

After the success of *I Will Never Not Ever Eat a Tomato*, Lauren used subsequent *Charlie and Lola* books to tackle other childhood concerns, including the trials of being sent to bed when you're not tired, the nervousness of going to school and the perks of having an invisible friend.

In 2005, TV company Tiger Aspect Productions launched the equally popular *Charlie and Lola* cartoon series, which was created using a collage-style of animation to capture the essence of the original books. However, Lauren was

protective of her characters and insisted on being heavily involved in their adaptation from page to screen.

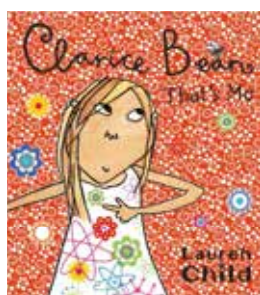
"Clarice Bean was once optioned for a film but the production company were taking it down the wrong road so I didn't want the same mistake to happen to *Charlie and Lola*," she explains. "I needed a creative contract in place to ensure I was able to sign off certain things, such as the voices of the cast and the music. I wanted the music to be grown up, too. I don't understand why there's the belief that children can't listen to something sophisticated."

Lauren's dedication to her craft has seen her sell more than three million books in 19 different languages, as well as being awarded an MBE in 2010, something she never could have imagined as an indecisive 20-something. With a new *Charlie and Lola* book due out in the autumn and the final instalment of *Ruby Redfort* yet to write, there's plenty to keep Lauren occupied, and her little piece of Wonderland is the perfect setting in which to do it.

**The Art of Lauren Child – Adventures with Charlie and Lola and Friends runs from 18 July to 6 September at Mottisfont, near Romsey, Hampshire. One Thing is published in October by Orchard Books, RRP £11.99. [www.milkmonitor.com](http://www.milkmonitor.com)**

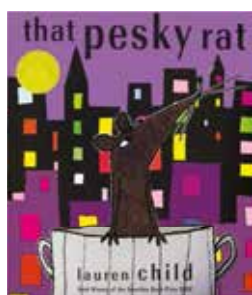
**ABOVE** A spread from *One Thing*, Lauren's latest *Charlie and Lola* adventure

## MY LIFE IN BOOKS FIVE KEY ILLUSTRATED TITLES FROM LAUREN'S CAREER TO DATE



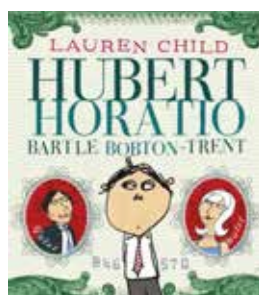
### CLARICE BEAN, THAT'S ME

Lauren's 1999 debut as writer and illustrator introduced the world to her most enduring character.



### THAT PESKY RAT

The 2002 story of a rodent who becomes envious of other animals won the Nestlé Smarties Book Prize.



### HUBERT HORATIO BARTLE BOBTON-TRENT

Lauren admits to having a "particular soft spot" for this story of wealth and excess.



### THE PRINCESS AND THE PEA

Adapting a Hans Christian Andersen classic in 2005 inspired a change in style with the use of photos.



### ONE THING

Charlie and Lola's adventures continue later this year with this new maths-themed tale.





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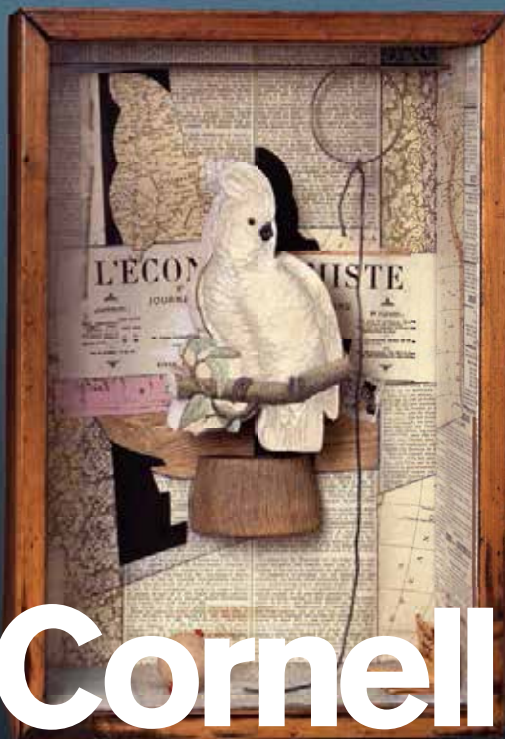
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*With award winning contemporary watercolour artist Craig Penny*

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The Guardian



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All works by Joseph Cornell. From left: Object (Soap Bubble Set), 1941. Box construction, 46.4 x 31.4 x 9.5 cm. The Robert Lehman Art Trust, courtesy of Amee and Robert Lehman; A Parrot for Juan Gris, 1953-54. Box construction, 45.1 x 31 x 11.7 cm; Tilly Loach, c. 1935-38. Box construction, 25.4 x 23.5 x 5.4 cm. Collection of Robert Lehman, courtesy of Amee and Robert Lehman. Photos The Robert Lehman Art Trust/Collection of Robert Lehman, courtesy of Amee and Robert Lehman. Photography: Quiksilver Photography, LLC. © The Joseph and Robert Cornell Memorial Foundation/WGA, NY/DACS, London 2015. Exhibition organized by the Royal Academy of Arts, London, and Kunsthistorisches Museum, Vienna.







# CREATING Patterns

SPANISH ARTIST **ANA MONTIEL** THINKS ADULT COLOURING BOOKS ARE RESTRICTING OUR CREATIVITY. HER *VISUAL MANTRAS* PAINTINGS AND NEW ART PLAYBOOKS EXPLORE THE MEDITATIVE QUALITIES OF REPEATING DESIGNS AND COLOURS

## How did the idea for the *Visual Mantras* series come about?

In 2007, I started practising yoga and meditation. The idea of focusing on drawing and painting as meditation made sense. When a friend saw some of the first pieces, she reminded me that I was already doing some kind of meditative drawings when I was a kid. I would listen to the teachers in class while filling sheets of paper completely with repetitive shapes.

## How exactly does a typical painting develop?

For the more geometric ones, I normally figure out a basic outline and take it from there. I have tonnes of different colour tests for each structure, even though I share just one or two of each. There are also some more organic pieces that have evolved with me just painting directly.

## How do you apply the paint?

I normally do it colour by colour, starting with the lighter ones and finishing with the darker hues.

## Which is more important: the artwork or the process?

Both are equally important, each in their own way. Personally I'm all for the process, as focusing on it keeps me busy and not too attached to the result. Having said this, the finished piece is very important too, as a snapshot of a moment, idea or feeling.

## There are obvious parallels between the *Visual Mantras* and things like spirituality and art therapy. Have you ever studied any other disciplines like this?

Yes. Over the years I've studied herbalism, yoga, astrology, ayurveda, acupuncture, numerology and many other things related to ancient spirituality practices and the occult. There are three books relating to creativity that I read years ago and they each inspired me a lot: *The Artist's Way* by Julia Cameron, *Catching the Big Fish* by David Lynch and *Steering by Starlight* by Martha Beck.

## Tell us about your new books, *The Paintbrush Playbook* and *The Pencil Playbook*. How did they come about?

Quarry Books approached me and asked if I was interested in developing the series. They wanted simple exercises that everyone could try and I suggested that the leitmotif of the books would be exploring creativity without restrictions, judgment or attachment to the results – no experience needed, just enthusiasm!

## What sort of things do they include?

I give some tips and suggestions for the reader to explore different techniques and styles. There are 44 different exercises that go from learning how to make an all-over pattern, to drawing music or experimenting with textures.

## Adult colouring books are the surprise publishing success of the last few years. What are your thoughts on them?

I always like the idea of people having a good time and exploring creativity. The only tricky part for me is when the books are telling you that one thing is right and another is wrong. There is no right or wrong [in art], it's just a question of taste, so if you want to paint outside the outlines, by all means go for it. Art has to be free and be enjoyed, not restrictive or comparative.

## If someone were to attempt their own visual mantras, have you got any advice for how they might begin?

Focus on rhythm and repetition, and follow your intuition.

You can start by drawing a simple grid on a piece of paper. Use a pencil to draw an outline of a shape in each of the areas of the grid. Then proceed to colour with the technique you prefer. Put your attention into the colour and, if helpful, repeat a mantra inside your head for added health benefits.

## Looking back at the *Visual Mantras* you have made so far, have they reflected your moods in any way?

Yes, totally. As it's an ongoing project, it keeps evolving with me. Now that I'm spending some time in Mexico, I'm working a lot with bright primary colours that have nothing to do with the palette I used in 2010, when I had just moved to London. The techniques are also evolving. I began by using watercolour and coloured pencils on paper, whereas now I'm focusing more on painting larger canvases with oil and acrylic paints.

*The Paintbrush Playbook* and *The Pencil Playbook* are published by Quarry Books, RRP £12.99. [www.anamontiel.com](http://www.anamontiel.com)

BELOW Ana in her

London studio

OPPOSITE PAGE

*Zig Zag*, from Ana's

*Visual Mantras*

Winter 2013/14

painting series



**"IF YOU WANT TO  
PAINT OUTSIDE  
THE OUTLINES,  
GO FOR IT...  
ART HAS TO BE  
ENJOYED, NOT  
RESTRICTIVE"**





# DEVELOPING IMAGES

FOR CORNISH ARTIST **AMANDA HOSKIN**, EACH NEW EXHIBITION BEGINS WITH A NEW SKETCHBOOK. SHE TELLS **JENNY WHITE** HOW THESE VISUAL DIARIES INSPIRE HER COASTAL LANDSCAPES



It would be hard to find an artist who doesn't make preparatory drawings in one form or another, but Amanda Hoskin takes the use of sketchbooks to a whole new level. More than just a means to an end, the Cornwall artist's sketchbooks are detailed records of each chapter in her creative journey.

Amanda's sketchbooks contain written notes and loose watercolour sketches made on site, alongside more fully realised pieces that she works on back in the studio at the end of a day spent walking and sketching. Though her finished large-scale paintings are always made in oils, when Amanda is out in the landscape she employs a broader range of materials, including watercolour, pastels, acrylic ink and even collage. The result is as much an illustrated diary as it is a sketchbook.

"I prefer to draw and paint quick watercolours than to take photos, because photos don't tend to capture the feeling of a place," she explains. "If you take a photo, you haven't really looked at the scene, and when you look at the photo afterwards, it's often a disappointment.

"You can capture much more with a watercolour sketch. It all goes in, even if you're not really aware of it at the time. You can also note down the thoughts you had at that moment. Then when it comes to working in the studio, all of this information makes a scene much easier to paint."

Proudly Cornish, Amanda paints from a pretty, purpose-built studio in the back garden of her mother's house in the port village of Par. It's a large, light space with plenty of room for the stacks of sketchbooks she has filled across the course of her career so far. "Cornwall is hugely important to my work. I do go abroad and paint, but this is my base and I have a strong connection to the Cornish landscape."

Amanda loves to pick particular journeys as themes for her shows, so many of the sketchbooks record long river walks and coastal explorations.

"I fill a sketchbook for virtually every solo exhibition that I do, so I have collected quite a number of them over the years. I don't keep many of my paintings – they all tend to sell – so it's nice to have the sketchbooks as records of the work I did at that time."

[www.amandahoskin.co.uk](http://www.amandahoskin.co.uk)



**TOP** Summer Path and Seapinks, oil on paper, 26x28cm

**OPPOSITE PAGE** Gorse and Heather on the North Coast, oil on canvas, 56x46cm

## POLRDMOUTH BEACH SKETCHBOOK, 2014

"This was from a show that was based around the writer Daphne du Maurier, who lived locally. I made these sketches on Polridmouth Beach, which is believed to have given her the idea for [her 1938 novel] Rebecca.

"When I go out sketching, I'll often take cut-up pieces of watercolour paper with me so that while one painting is drying I can work on another one. That's what I did here. The written notes are also typical of the way I work: I'll often write ideas down – colours, or ideas of colours, that I may want to use later on. They might be thoughts on the light and how dramatic it is, or the contrasting colours in the sky. The notes are always useful."

**"PHOTOS DON'T CAPTURE THE FEELING OF A PLACE... I PREFER TO PAINT THEM"**







LEFT Moonrise  
over the River, St  
Clements, oil on  
paper, 26x27cm

## FAL RIVER SKETCHBOOK, 2014

"This was for a show called *Journey of the River Fal* at Beside The Wave last September. I used watercolour and some acrylic inks first, and then left that to dry before gradually getting the softer colours coming through with pastels.

"I paint a lot with my fingers, and used them for blending here to get a slightly dreamy feel. I cut off some bristles from a tarring brush and used that to apply the watercolour and create some of the lovely patterns and shapes. I used acrylic ink to get the dramatic effect of the leaves and the plants against the light."

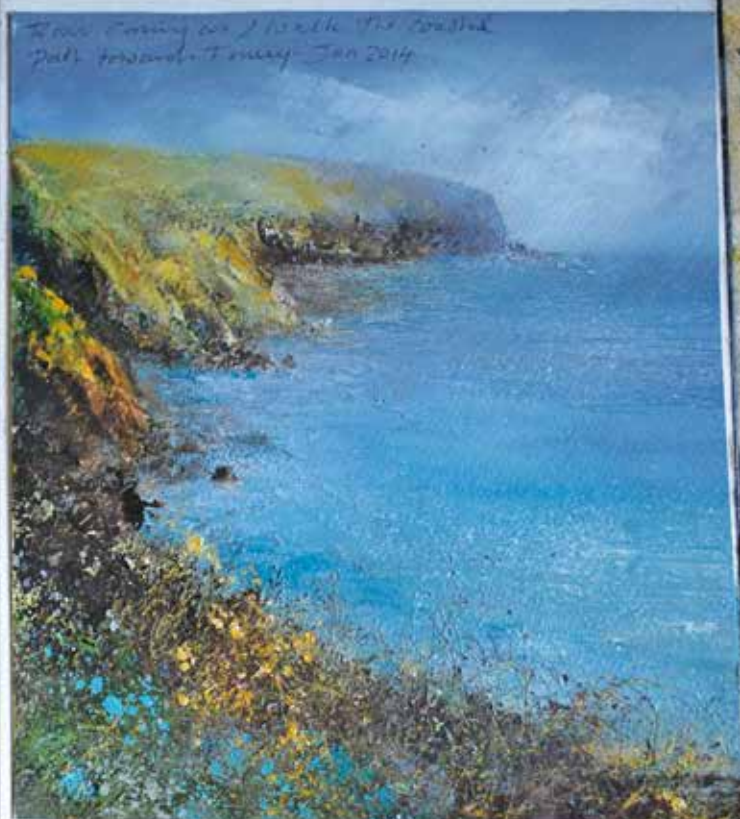
"I PAINT A LOT WITH MY FINGERS... I USED THEM FOR BLENDING HERE TO GET A DREAMY FEEL"





The phantom Fisherman  
 Cries out the ways of a man I know:  
 He comes and stands  
 In a cavern cove,  
 And looks at the sands  
 And the seaward haze  
 With motionless hands  
 And face and gaze,  
 Then turns to go....  
 And what does he see when he gazes so?

Love this little building - gets the imagination going -



## PRUSSIA COVE SKETCHBOOK, 2014

"This is from last year's show at Mid-Cornwall Galleries, *The Smugglers' Way*, which was about the path from Boscastle to Looe. The painting of the old tin hut started with watercolour and acrylics then was highlighted with oil paints - I'm quite happy to put acrylics and oils on top of watercolour just to enrich it. I added pastel to get the texture of the corrugated roof. It has to be a bit messy, otherwise it can look twee.

"I also copied out a smugglers' song I found. Adding this kind of element is really fun for a solo show - it keeps my imagination going if there's a theme and a story." >

RIGHT Evening Sky  
 at Prussia Cove,  
 oil on canvas,  
 100x100cm







**LEFT** *The River*  
Fowey Looks  
Beautiful Bathed  
in Autumn Light,  
oil on paper,  
18x20cm

## FOWEY RIVER, 2015

"This was for an exhibition at Fowey River Gallery called *The River Flows Home to the Sea*. In the main sketch on the right-hand page of the sketchbook, I wanted to create the feeling of looking through the trees, so it needed to be dynamic and colourful. I put down the greenish-yellow parts quite quickly with pastels and then drew in the trees very loosely using a brown acrylic ink. You can get some nice effects using a wet watercolour brush and adding other coloured inks while the first colour is still wet. They react and spread and you get all sorts of interesting, unexpected effects. When it was dry, I used a bit of pastel to bring in the green and orange."

**"YOU CAN GET NICE EFFECTS BY ADDING MORE INKS WHILE THE FIRST COLOUR IS STILL WET"**



*I had gone from painting  
orange, then beside  
pale depths of pines  
becoming white.  
To where the pale falls  
into the hole.*



*Sitting sketching by the river  
I was so lucky to see a  
kingfisher, a flash of blue!*



*Walking towards Fowey from Gylant - view of the  
River Fowey from the footpath - Love the colours of  
the autumn leaves - Nov 12 2014*







MY EXHIBITION

# Naomi ALEXANDER

THE NEW RETROSPECTIVE OF THIS ROYAL INSTITUTE OF OIL PAINTERS MEMBER COLLECTS TOGETHER MORE THAN 50 YEARS WORTH OF INTERIOR PAINTINGS, FROM PRIVATE HOMES TO THE STUDIOS OF HER ARTIST FRIENDS

**I'm intrigued by the intimate spaces in a house.**

Well, my curator discovered that all I seem to do is paintings of sinks and toilets! I have certainly, for instance, taken many photos of toilets in different countries. Bathrooms and kitchens are fascinating too, I find them nice and untidy.

**Artists like John Bratby really influenced me.**

The 1960s was a time when it stopped being about pretty art or abstract art, and became more about the 'kitchen sink' style. Bratby painted toilets and cornflakes on the table, and I wanted to become more natural or down to earth, too.

**I'll never forget my brother's flat in Hampstead.**

It was wonderful when he emptied it out. He said it was boring and there was nothing to paint there, but I found it quiet and peaceful. I painted *Savernake Road Interior* there and I took a lot of time over it. In a way, it was a bit like abstract art – it's empty and beautiful at the same time.

**I can't bear painting outdoors.** People always say: "Why don't you join in sketching?" but I can't do it. It intimidates me. I prefer to paint on my own without anyone looking over my shoulder.

**I trained as a picture restorer.** I tend to avoid going to other people's exhibitions because if I admire them I tend to come back and paint in the same way.

**I wish I could paint the way I did when I was 21.**

I prefer it. I like simplification. I think my restoration training has made me too busy in my own paintings.



I end up putting much too much in, because I think I have to show it. I don't know how not to show it.

**I always admired the techniques of Walter Sickert, Édouard Vuillard and Pierre Bonnard.** I adored the German Expressionists as well, I'd love to paint like them and I could do it, but you have to keep to the same style otherwise galleries don't want you. It's a shame – Picasso changed styles but contemporary artists have got to be recognisable.

**I did changed my style not so long ago though and it was very freeing.** I've got pictures from Ein Hod [an artists' village in Israel] and they were more abstract. I painted the kitchen many times, first naturally and then gradually, the more you know it, the more you can free yourself from looking at it and just paint what you want. I began to flatten it all out and just make shapes, which was just wonderful.

**My exhibition includes paintings of Ken Howard and Dame Paula Rego's studios.** My cousin, Ruth Rosengarten, wrote one of the first books on Dame Paula and so she introduced me to her a long time ago. Dame Paula let me have her old studio when she left and her work was a big influence on me at the time – I made a few pictures that were spooky,

**ABOVE** *My Lounge in Netanya, Israel*, oil on board, 33.5x39.8cm

**RIGHT** *Bathroom*, Birch Grove, oil on paper, 26.6x18.2cm





**LEFT** *Kitchen in the Craft Room, Kibbutz Kfar Hanassi,* oil on board, 30.2x30.2cm

**BELOW** *Churchill's Bedroom at Birch Grove,* oil on board, 33.4x17.8cm



just as she would have done. She was wonderful to me when my father died as well, she was just there for me. My mother got on with her as well because they were both crazy!

**The most important part of an interior painting is good design.** I have two ways of doing this. One is looking into a small mirror so I can see the picture in reverse. I've also got an eyepiece from a photographer that turns everything black and white. If you look through it, you can see if a colour is shooting out in one corner or if the design is wrong. **Domesticity: Paintings, Drawings and Prints** by Naomi Alexander runs from 25 July to 31 October at Shipley Art Gallery, Gateshead. [www.naomalexander.com](http://www.naomalexander.com)

“  
**PAINTING  
OUTDOORS  
INTIMIDATES ME.  
I LIKE TO PAINT  
ON MY OWN**  
”



# THE WORKING ARTIST

STRUGGLING TO KNOW IF YOUR WORK IS GOOD ENOUGH? AN IMAGINARY FRIEND COULD BE JUST THE ANSWER, SAYS COLUMNIST **LAURA BOSWELL**



There are times when all artists need to decide if a piece of work is good enough to keep and, perhaps more importantly, to sell. Exercising sensible quality control over your work is very important, but knowing when to trash a piece of work or when to persevere can be a difficult call.

My first rule is to remember that my reputation as a printmaker is worth far more than any single work of art. Quality control begins with practical judgments. I make it a matter of course to destroy any work with technical issues, such as damaged paper, that might compromise the finished artwork. Next, I check for faults in my printing and eliminate any obvious mistakes like misaligned printing or dirty marks. Finally, I have to decide whether any lesser faults in the printing are merely things I would change if I could and will not affect the viewer's enjoyment or whether they are compromising the work.

I find putting the print away for a couple of weeks before assessing it will often give me the ability to see it with fresh eyes and make a sensible decision. We artists are often so close to our work that we find fault where a viewer might only see a great picture, so be careful before you condemn work on a tiny imperfection.

Destroying a work because it doesn't represent you at your best is only necessary if you are truly unhappy. We all improve and early work may not be our best, but it is an important part of our journey. I try never to abandon a print half way through unless it is obviously going nowhere. Prints often have a tricky patch in the middle and then redeem themselves, leaving me delighted with the end result.

My simple rule for deciding on whether a print is good enough is to think of the two printmaker friends I truly respect and imagine myself showing them the finished work. If I feel in any way ashamed at the thought, the print isn't good enough and getting rid of it will be the right thing to do.

[www.lauraboswell.co.uk](http://www.lauraboswell.co.uk)

**ABOVE**  
*Sunset, Tennyson  
Down*, Japanese  
woodblock print,  
122x72cm

“  
**ARTISTS OFTEN  
FIND FAULT WHERE  
OTHERS SEE A  
GREAT PICTURE**  
”

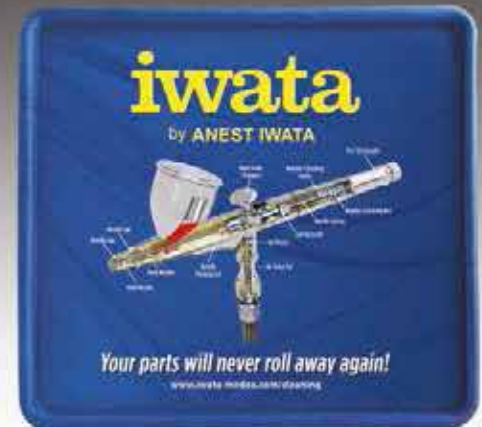


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IN THE STUDIO WITH

# DAWN COLE

THIS KENT-BASED ARTIST COMBINES PRINTMAKING TECHNIQUES AND ARCHIVAL RESEARCH IN HER GARDEN STUDIO TO CREATE DEEPLY PERSONAL ART PROJECTS. WORDS AND PHOTOS: **STEVE PILL**

## How do you divide your time between the printmaking and the more conceptual work?

Well actually, there is no divide. I don't see them as being separate. Unlike many printmakers, I don't really consider myself a specialist in one particular technique. I tend to use printmaking in quite a conceptual way. The idea and the technique I use have a connection. The technique I use to produce a body of work will be as important as the work itself.

## Did you train as a printmaker?

I did a fine art degree but I knew when I did print that that was the medium for me – I just fell in love with it really. I felt like I'd come home. It just was right. I went through phases where I thought I might be a painter or a sculptor but even then I was swaying between print and sculpture. Print ticks all the boxes for me.



## What are those boxes? Are you more interested in the aesthetic of printmaking or the process itself?

It's a bit of both. It's usually that the process has something that links to the ideas I am thinking about.

## Does that mean every new body of work requires learning a new printmaking process?

Yes, there are so many different techniques and each one offers something different. Often I will go to a class and find out the basics and then just play until I can make it do what I want it to do.

## Tell us about your latest body of work, *Resting Place*.

*Resting Place* is a project of live performances, spoken word and print-based installations that actually began back in 2011. I've lived with it for a very, very long time.





All of my projects follow on from one another and ideas are very much interconnected. *Resting Place* developed from another body of work called *Reading Between the Lines*. That was made as an immediate response to the archive of Clarice Spratling, my great aunt, who was a nurse in the First World War.

#### How did you come across the archive?

When my father died, my mother was throwing out a load of old stuff. The archive was in a suitcase and I brought it home and stuck it in my attic. One day, I started transcribing the diary and the *Reading Between the Lines* prints were my first response to this text. When I wanted to move beyond that, I started to visit the places that Clarice talked about in the diary.

#### What sorts of places have you visited?

Places like the St John's Ambulance Museum where she signed up and then I went to Boulogne and Wimereux, where she was posted. As I was walking around the cemetery at Wimereux, all of the graves were laying flat and they very much reminded me of one of the photographs from the hospital ward. The graves looked like pillows lying on the ground. *Resting Place* grew out of what the words can be – we think of them as a final resting place, or they can be a bench on a long walk; a bed can be a resting place; a pillow can be a resting place.



## MY PROJECTS FOLLOW ON FROM ONE ANOTHER... THE IDEAS ARE CONNECTED



#### How then do you turn that into an artwork?

I usually start by collecting something related to the idea. With *Resting Place*, I started to buy pillow cases – specifically vintage, hand-embroidered ones because I wanted that connection with a person.

#### What do you do with collections?

It depends how I want to use them. For the pillowcases, I made castings from the embroidery, which became another body of work called *The Pillow That Smells of His Hair*. I like to start with something simple that doesn't require a huge amount of thought, because it allows my brain the space to think around the subject.

#### You seem like someone who is very open to possibility.

Absolutely. I have no idea when I start where it will lead me. One of the things I love is allowing the research to take me down a path and not being worried if it is a deadend and I have to backtrack and take another path. It's the connections and the coincidences that happen which are the exciting thing.

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The overall winner of this year's competition will receive a £1,000 cash prize and gallery representation from London's Panter & Hall with the chance to work towards your own solo exhibition. 50 shortlisted artworks will also be displayed at a special exhibition held at Mall Galleries, London SW1, from 22-27 February 2016. An exclusive awards evening will see more than £9,000 worth of extra prizes distributed, giving you even more chances to win art vouchers, courses, materials and more.

Remember, if you are a member of our Portfolio Plus scheme, you can enter multiple artworks free of charge. Not signed up? Visit [www.artistsandillustrators.co.uk/register](http://www.artistsandillustrators.co.uk/register) and join from as little as £2.49 per month.

## JUDGING

Submissions close at midday on 10 September 2015. A shortlist of artworks will be drawn up by our panel of judges, which includes Tiffany Hall of Panter & Hall and *Artists & Illustrators* editor Steve Pill. Readers will then have the chance to vote for their favourite shortlisted works at [www.artistsandillustrators.co.uk](http://www.artistsandillustrators.co.uk).

## PRIZES

The creator of the overall winning artwork will be crowned our Artist of the Year and receive both a £1,000 cash prize and gallery representation courtesy of Panter & Hall. Situated on London's Pall Mall, this prestigious institution topped a list of the "world's best private art galleries" in *The Telegraph* and will offer one artist the chance to join



**ABOVE** Our Artist of the Year 2014, Camilla Dowse

**RIGHT** Crowds admire previous shortlisted works at the Mall Galleries





their portfolio of established British and international talents, and potentially work towards a solo exhibition. Our other prizes include:

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- £500 worth of giclee prints from Gemini Digital Colour

Plus prizes from Art Academy, Royal Talens and Winsor & Newton. See website for further details.

## HOW TO ENTER

You can enter the competition in one of two ways:

### 1. ONLINE

Take a digital photo of your artwork(s). Go to our website at [www.artistsandillustrators.co.uk/2015](http://www.artistsandillustrators.co.uk/2015). Select whether or not you are a member of Portfolio Plus – if so, entry is free! Complete the form, taking care to fill in all requested fields, attach your artworks (up to a maximum of nine per form) and complete your payment information (if applicable). Select the "Submit" button to send us your entries.

### 2. BY POST

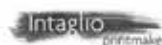
Complete the form opposite and post it, along with a photo or print of your artwork (and cheque if applicable), to:

**Artists of the Year 2015, Artists & Illustrators,  
The Chelsea Magazine Company Ltd.,  
Jubilee House, 2 Jubilee Place, London SW3 3TQ**

Please do not send your original artwork at this time – instead send prints of your work, no larger than A4 in size. Originals must be available for the exhibition in 22-27 February 2016, otherwise the work will be disqualified. The closing date for all entries is noon on 10 September 2015.

Entries will only be accepted in one or more of the following mediums: all water-based mediums (including watercolours), oils, acrylics, gouache, all drawing mediums (including pastels and charcoal), collage and all forms of printmaking. Digital art is not accepted. If your artwork is based on photographic reference material, you must either own the copyright to the image(s) or be able to produce written permission from the copyright holder. You may enter multiple times, but please complete a separate form for each entry. Photocopies of the form are accepted.

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# ARTISTS OF THE YEAR 2015

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Address \_\_\_\_\_

Postcode \_\_\_\_\_

Date of Birth \_\_\_\_\_

Email \_\_\_\_\_

Telephone \_\_\_\_\_

Title of work \_\_\_\_\_

Medium used \_\_\_\_\_

Size of work \_\_\_\_\_

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One lucky winner selected at random from this month's prize draw will enjoy a seven-day course with Art in the Algarve.

You can choose a place on any art course worth up to £815, subject to availability. The holiday includes accommodation, all food and drink (including half a bottle of wine with dinner), mid-week excursions and six days of professional tuition. Please note: flights and airport transfers are not included.

## HOW TO ENTER

For your chance to win, enter online at [www.artistsandillustrators.co.uk/competitions](http://www.artistsandillustrators.co.uk/competitions) by 10 September 2015. Alternatively, fill in the form on the right and return it to:

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# THE GALLERY



This month's gallery features a selection of paintings submitted to our Artists of the Year 2015 competition by members of our Portfolio Plus scheme. Not a member yet? Sign up today at [www.artistsandillustrators.co.uk/register](http://www.artistsandillustrators.co.uk/register)



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4. Rebecca Barnard, *Lambing Time, Pembrokeshire*. [www.artistsandillustrators.co.uk/rebeccabarnard](http://www.artistsandillustrators.co.uk/rebeccabarnard) • 5. Andrea Hook, *A Shadow of My Former Self*. [www.artistsandillustrators.co.uk/andrea-hook](http://www.artistsandillustrators.co.uk/andrea-hook) • 6. Sharon Tiernan, *Peacock*. [www.artistsandillustrators.co.uk/sharon-tiernan](http://www.artistsandillustrators.co.uk/sharon-tiernan)







TALKING TECHNIQUES

# RICHARD MCKINLEY

THIS LEADING AMERICAN LANDSCAPE ARTIST AND TUTOR SHARES HIS STRAIGHT-TALKING APPROACH TO PASTELS AND OILS WITH **STEVE PILL**

Richard McKinley's late mother used to like to joke that her son's first word wasn't "mama" or "dada", it was "why?" True enough, the 54-year-old American landscape painter has forged an international reputation thanks to his thirst for artistic knowledge and fascination with new techniques. "I tend to be very inquisitive, very obsessive compulsive – I want to understand things," he says, over the phone from his home in Medford, Oregon. "I always looked at painting in the same way: 'why did this work in this way?'"

Many of the possible answers are contained in *The Landscape Paintings of Richard McKinley*, the artist's second book, which was published by North Light Books this summer. As well as featuring almost 40 years' worth of his oil and pastel paintings, it also spells out his inspiring, good-humoured and methodical approach to teaching.

His own art education began while growing up in Oregon's Rogue Valley, thanks to his mother's interest in all forms of art. "My brother and I understood from her that it was something really precious," he says. "We had somewhat of a rough family situation so art became my escape."

His first true mentor came in the form of Margaret Stahl Moyer, a graduate of the Art Institute of Chicago and ex-wife of renowned US artist and illustrator Ben Stahl. >



**LEFT** *High in the Cascades*, pastel on paper, 38x46cm

**RIGHT** Richard paints on location in Scottsdale, Arizona, USA

PHOTO: LISA STAUFFER







The pair met in 1975 at a local art association when Richard was still in high school. Margaret was an expert in both French and American Impressionism and she agreed to provide weekly one-to-one tuition. “She was quite a character: a tiny, petite woman who often wore gloves and was a real class act. I was just this huge gangly strange kid from up in the woods to her.”

After painting together in the studio each week, Margaret would sit down with her student to critique his progress. “She would fix herself a cocktail and I would have a non-alcoholic one and then she’d start pointing things out.”

As well as reaffirming Richard’s self-critical approach to painting, Margaret also encouraged him to apply what he was learning in one medium to the other. “What I’ve come to understand more now is that oil and pastel are really kindred spirits. What I learned in pastel made my oils stronger and what I learned in oils made my pastel stronger.”

Though he has mastered both mediums, many of Richard’s career accolades to date have come when working in pastels. He was inducted into the Pastel Society of America’s Hall of Fame in 2010 and named the seventh “Laureate Pastelist” of the Pastel Society of the West Coast two years later, as well as holding down the role of contributing editor for America’s Pastel Journal.

His technique has honed over time. In the earlier stages of his career, Richard would prepare his own home-made pastel boards but now he favours coating museum-quality rag board with the cheaper, readily available grounds from Golden and Art Spectrum.

No two paintings begin in the same way. Often a pastel piece will begin with him wetting the sticks to create translucent layers of colour on the otherwise blank board, onto which he will then apply thicker pastel marks. In *Along the Slough*, one of his personal favourites, he used thin watercolour washes to make the under-painting layer – a quicker option when working on location. “The term I often use is that it is a ‘set-up’ and the only thing I am thinking when I am facing a blank piece of paper is that I am setting up a situation here to respond to,” he says.

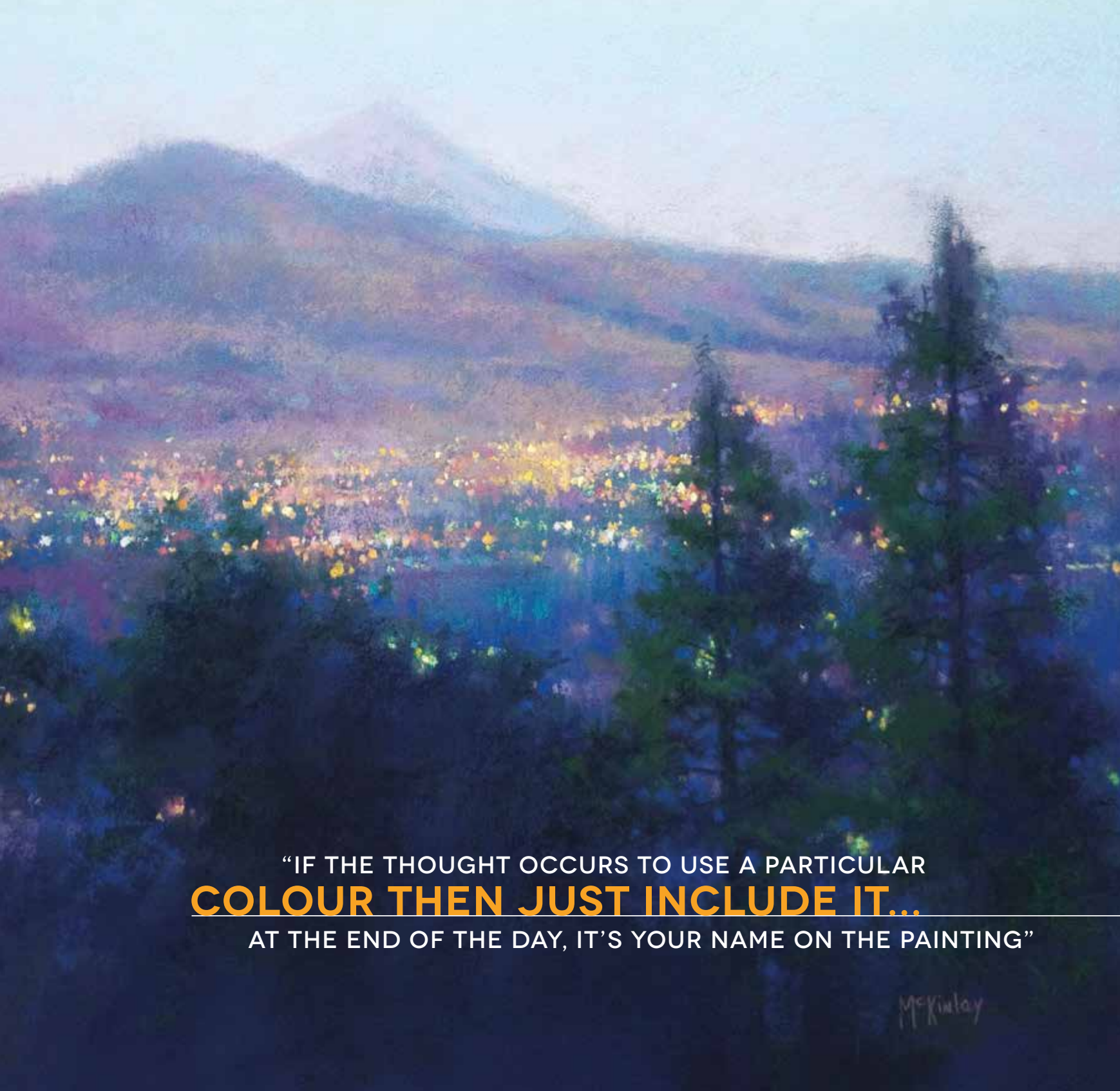
During his workshops, Richard suggests that his students settle upon one of two approaches to under-painting: either “utilitarian” (a very functional, structured arrangement of blocked-in colour) or “inspirational” (a playful application of random colours that provides happy accidents to which you can respond in subsequent layers).

One of the most exciting aspects of Richard’s landscape painting is his broad and varied use of colour, an ability to identify and apply a full spectrum of hues where many of us might just see greens and blues. He is a self-confessed “hoarder” of pastels (“I always joke that when I die it would be worth the cost of someone flying down here to stock up on my old materials!”) and takes great comfort from knowing they are there if he needs them, even though he has honed his basic palette in recent years to a range of light and dark versions of each key colour alongside a selection of greyer, neutral colours that he uses for blending purposes.

Ask how much of the colour in his paintings is observed and how much is exaggerated, however, and Richard

**LEFT** *Along the Slough*, pastel on paper, 41x30cm  
**TOP LEFT** The earlier under-painting of *Along the Slough*





“IF THE THOUGHT OCCURS TO USE A PARTICULAR  
**COLOUR THEN JUST INCLUDE IT...**  
AT THE END OF THE DAY, IT’S YOUR NAME ON THE PAINTING”

explains that is simply a question of permission. “If the thought occurs to us to use a particular colour, then there must be some small part of us that has seen something that triggered a sense of wanting to do that,” he says. “If you see a blue-violet in that shadow, include it. At the end of the day, it’s your name on the painting”

That idea of permission really hit home for Richard about 20 years ago, when he attended a demonstration given by one of his heroes, the US pastel master Albert Handell. “Watching his hand paint was all of a sudden like he was granting permission. It bolstered my confidence to see that he was doing this or leaving that, or painting this pile of rocks rather than this profound subject matter.”

While Richard occasionally comes out with the sort of well-honed anecdote that only a seasoned demonstrator can, his experience in the field also means he has developed a very straightforward and methodical way of teaching. For example, he divides the painting process itself into what he calls the three Ss. It begins with “sensitivity”, the quiet, thoughtful stage when you are feeling your way around a new subject, analysing it and breaking it down into the key elements. The second stage is “serendipity”, which covers the playful under-painting layer and also the establishing of edges, contrasts and atmospheric perspective (warm colours in the foreground, cooler ones nearer the horizon). And finally comes the >

**ABOVE** As the  
*Night Music*  
Began, pastel on  
homemade board,  
36x41cm



**RIGHT** *Sentinel  
of the Lavender,*  
pastel on paper,  
30x23cm



**“YOU CAN WIN THE HIGHEST ACCOLADES BUT  
THE NEXT DAY YOU CAN STILL FEEL  
LIKE AN IDIOT IN FRONT OF A BLANK PIECE OF PAPER”**

“solution”, perhaps the hardest part of the process, in which problems are resolved and a finish is achieved.

Richard’s intention with these mnemonics is not to give students a formula for making a perfect painting, but rather to provide them with a structure in which they can express themselves. Students often ask how they can become looser and more spontaneous. The answer, he believes, is building your confidence through a regular, disciplined practice, something he likens to the experience of a concert musician: “If you play that piece of music over and over again, when it comes to the performance, you don’t have to stop and think about what you are doing.”

In recent years, Richard feels as if he has become a more economical artist and he is finally benefitting from all

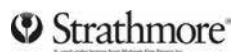
those years spent out in the landscape. “I don’t think about theory until the painting fails,” he admits. “And then when it’s a failed painting, I go down the checklist to find out what I possibly did wrong.”

Making a successful painting isn’t a given for him, even now. “You can win the highest accolades but the next day you can still feel like an idiot in front of a blank piece of paper,” he chuckles. The artist is keen to remind his students that even the Old Masters had plenty of bad days too. “They can spend all day looking at their own works and thinking they are really bad. Heck, no! Monet made a load of messes, we just don’t get to see them.”

***The Landscape Paintings of Richard McKinley* is published by North Light Books, RRP £34.99. [www.mckinleystudio.com](http://www.mckinleystudio.com)**



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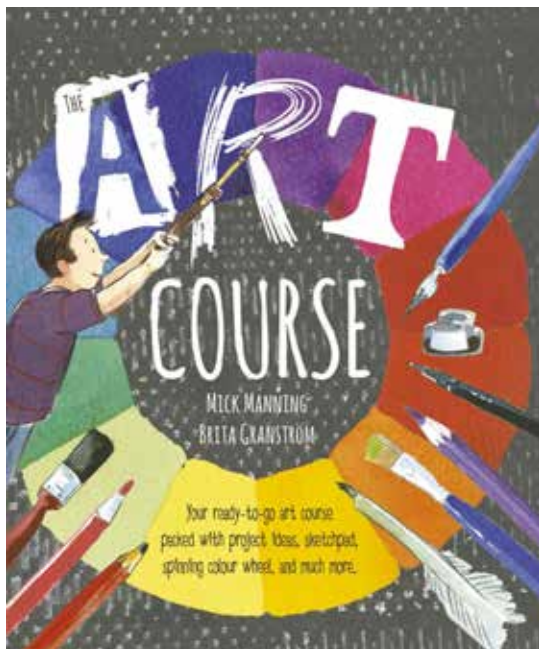
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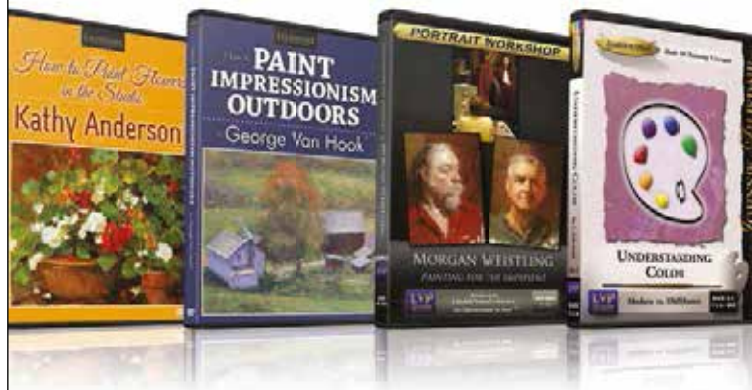
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6.30pm **Welcome to the Festival**  
7pm **Haidee-Jo Summers** -  
The Essentials of Plein Air Painting

**Friday 25th**  
9am - 10.30am **ALL DAY PAINT OUT**  
Day Ticket Artists sign in The Marquee, Clippesby Hall  
10am Brush Making / Paper Making  
6pm Meet the Artists Social Evening

**Saturday 26th**  
9am - 10.30am **ALL DAY PAINT OUT**  
Day Ticket Artists sign in The Marquee, Clippesby Hall  
10am **Adebunji Alade AROI** -  
& **Painting Demonstration**  
7pm "Motivational and Inspirational"

**Sunday 27th**  
7pm **"QUICK DRAW" - Great Yarmouth**  
**Douglas Farthing War Artist** -  
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**Monday 28th**  
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MASTERCLASS

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**H**ummingbirds are tiny and packed full of stunning detail, which makes them ideal candidates for scaling up and painting in my very precise, accurate style. A particular feature of the male broad-billed hummingbird, shown here, is the highly coloured and iridescent feathers. When you look at the details up close, however, you'll see that the feathers are comprised of both pale, bright colours and also dark, almost black, markings.

Care must be taken when replicating detailed areas such as this in watercolour, as it is very easy for the two extremes of colour to mix on the paper and create a muddy mess. In this masterclass, I will show you how I painted the two birds, paying particular attention to ensuring the tonal range is correct and the iridescent effect of the feathers is achieved.

In order to observe a hummingbird in such detail, it's vital to have some high quality reference photographs from which to work. Here I used photographs taken by Dennis Donohue that I licensed via [www.shutterstock.com](http://www.shutterstock.com). Always check the license situation if you're working from photos taken by someone else.

I made reference to a couple of Dennis's photographs and planned out my own composition to position the birds around a flower that I knew they would feed on. I always view reference photographs on screen to get the best colour reproduction and so that I can zoom in to see all the detail.

Anna offers a free video class via her website [www.watercolourswithwow.com](http://www.watercolourswithwow.com)

## YOU WILL NEED

- **PAPER**  
Hot-pressed watercolour paper, 46x61cm
- **WATERCOLOUR**  
Payne's Grey, Burnt Sienna, Winsor Lemon, Winsor Green Yellow Shade, Cobalt Turquoise Light, French Ultramarine, Scarlet Lake, Permanent Alizarin Crimson, Translucent Orange and Quinacridone Red, all Winsor & Newton Artists' Colours or Schmincke Horadam Aquarell
- **BRUSHES**  
Synthetic pointed spotters, size 000 to 5, from Rosemary & Co.
- **HB PROPELLING PENCIL**
- **POLYMER ERASER**
- **RULER**



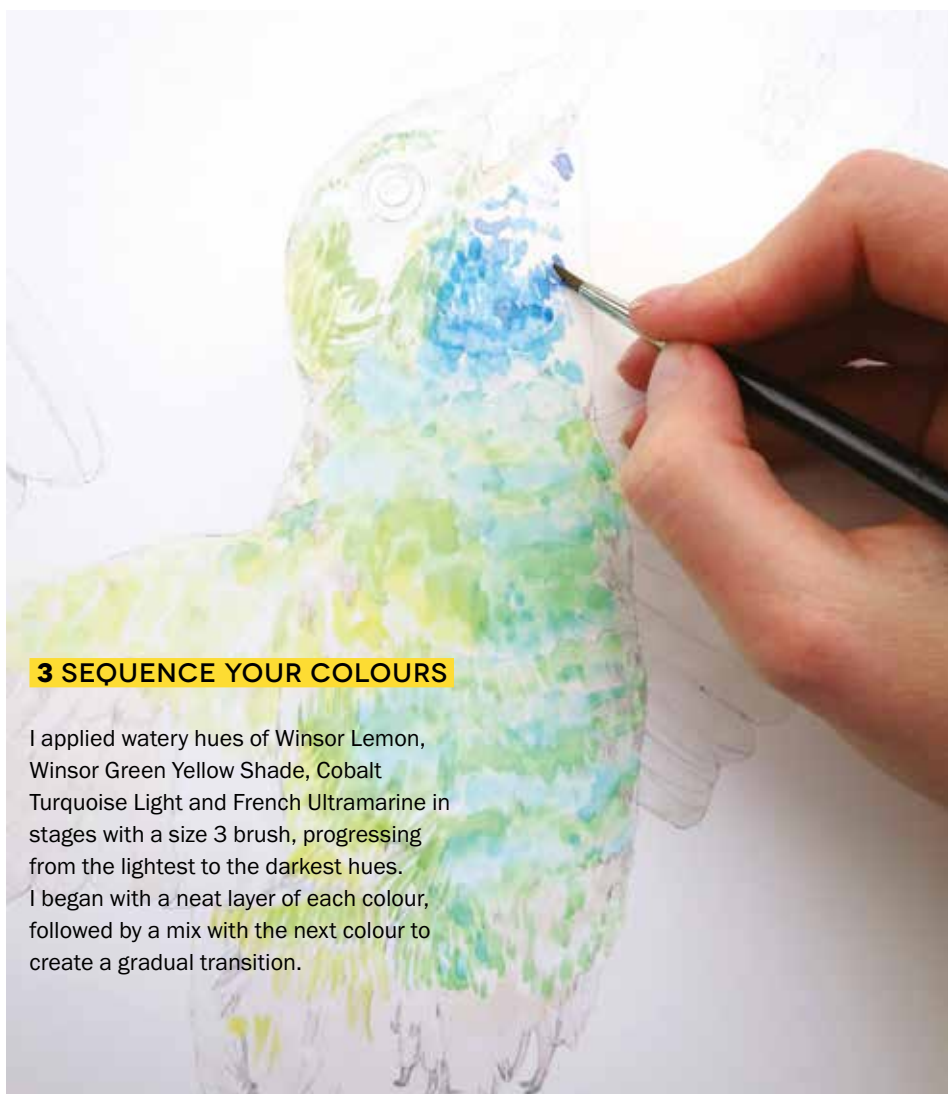
## 1 DRAW THE CONTOURS

I began by creating a contour drawing – a light pencil outline marking the boundaries between different hues and tones. I used a combination of measuring and drawing by eye from the reference photos that I viewed on screen. Even if you are itching to get on with painting, this stage mustn't be rushed – I spent three hours on the drawing.



## 2 START SOFTLY

I started the painting by focusing on the lightest-toned areas of the bird: the buff-coloured feathers on the belly. I used a size 5 brush and a very dilute mix of Payne's Grey with Burnt Sienna. I also applied this mix to the areas of the head and wings that contained a darker version of this neutral hue because applying the darker colour later would create a less desirable visual mix.



## 3 SEQUENCE YOUR COLOURS

I applied watery hues of Winsor Lemon, Winsor Green Yellow Shade, Cobalt Turquoise Light and French Ultramarine in stages with a size 3 brush, progressing from the lightest to the darkest hues. I began with a neat layer of each colour, followed by a mix with the next colour to create a gradual transition.





**Top tip**  
TO BALANCE HUES  
MORE EASILY, APPLY  
PAINT TO ALL PARTS  
OF THE IMAGE FIRST



#### 4 DEEPEN THE TONAL RANGE

Following a similar progression, I applied some watery hues to the beak with a size 1 brush – first neat Scarlet Lake, then Scarlet Lake mixed with Burnt Sienna, then finally Burnt Sienna with Payne's Grey. Next I applied a slightly thicker mix of Payne's Grey and Burnt Sienna to the areas of darkest tone: the birds' throats, tails and claws.

#### 5 DRAW THE EYE

I added the darkest tones in the eye next. I used a size 000 brush, steadying my hand on the paper to apply a thick dark black mix made from Payne's Grey and Burnt Sienna to the pupil area. I added more Burnt Sienna to the mix for the iris, leaving the two small circles of highlight without paint. I used a tiny amount of watery Payne's Grey to work around the edge of those highlights.

#### 6 DON'T MUDDY THE MIX

I used a size 3 brush to apply a more dilute version of the Payne's Grey and Burnt Sienna mix to the dark areas of the tail. I then painted short lines with a size 0 brush to create the darkest patches on the body. Although the bright body contains hundreds of dark lines within it, I didn't apply them here, because I still needed to darken the bright hues first.



#### 7 SPREAD YOUR WINGS

I used a size 1 brush to work on the darkest toned stripes on the wings using a mix of Payne's Grey, Burnt Sienna and Permanent Alizarin Crimson with a milky consistency. Next I used a more dilute mix of Burnt Sienna, Payne's Grey and Cobalt Violet to darken the mid-tone parts of the wings. I applied this with a size 3 brush, working in the direction of the feathers.



#### 8 ADJUST TONES AND COLOURS

With the mid-tones in place, it was easier to see whether the darkest tones in the wings needed further darkening – and they did. Once this was dry, I applied a second layer of the same mixes I used in step 7 to increase the darker tones first, and then the mid-tones again. I also added some Translucent Orange into the mix on the left wing to alter the hue slightly.

#### 9 EARN YOUR STRIPES

I used a size 3 brush to apply a milky mix of Payne's Grey and French Ultramarine to darken the tail, and also darkened the neutral-hued areas at the bottom with a milky Burnt Sienna wash. Once dry, I used a size 000 brush to paint lots of tiny diagonal stripes across the wing feathers.







### 10 WORK WET-ON-DRY

Using Payne's Grey with plenty of Burnt Sienna in a milky consistency, I darkened the areas within the buff-coloured parts of the bird. I used a size 0 brush and applied using lots of little lines to give the effect of the fluffy feathers. I applied more than one layer where required, always making sure I applied the paint onto dry paper.



### 11 FOCUS ON THE EYE

The bird's eye area is so important to get right, as the viewer's eye will be naturally drawn to it. Using my drawing as a guide, I painted the darker toned part of the pattern around the eye with a Payne's Grey and Burnt Sienna mix and the size 000 brush. I made sure I rested my hand on the paper so as to steady the strokes.



### 12 USE PAINT SPARINGLY

When this had dried, I used the same brush to apply a watery version of the same colour mix over the top. I was very careful to make sure there wasn't too much paint on my brush, and also to avoid the iris, so that the dark colour didn't bleed out into this area.

### 13 DEVELOP THE BEAK

I applied a pale wash of Winsor Lemon to the part of the flower in contact with the beak and let it dry. I then used the size 000 brush to work on the darkest tones within the beak area. I used a mix of Quinacradone Red, Burnt Sienna and Payne's Grey, varying the proportions of each to match to the hues of the beak.



### Top tip

PAINTING FEATHERS?  
LEAVE GAPS BETWEEN  
YOUR STROKES TO SEE  
REVEAL THE BASE  
COLOURS



### 14 PAINT THICKLY ON THE BEAK

I worked on the mid-tones within the beak, starting with a really thick, neat application of Quinacradone Red to the bright red parts. I then used the three pigments from the previous stage in differing proportions, and at a more dilute consistency than before, to paint the mid-tones, leaving gaps through to the lighter wash underneath where required.





### 15 JUDGE THE TONES

With the buff-coloured parts and the beak darkened, it was easier to see how dark to take the brighter parts without either overdoing it or diminishing the shine effect. I darkened them by applying another layer of the same mixes from stage 3 at the same consistency with the size 0 brush.



### 17 ASSESS AND DARKEN

To assess how much darker to take the bird, I painted the second bird and the flower for comparison. Once this was done, it was clear that I needed to darken certain areas. I used a size 3 brush and a very gentle touch to apply another layer of the bright hues, taking care to avoid the colours bleeding with the black lines I had applied in step 16.



### 16 CUT SOME FEATHERS

With the darkening done, I used a size 000 brush and a creamy mix of Payne's Grey and Burnt Sienna to begin the lengthy-yet-enjoyable process of painting in all the little lines that make up the visual texture of the feathers. The process felt like I was cutting these dark shapes into the lighter, bright colour around them.



### 18 FINISHING TOUCHES

Once this bright area was darker, I could see that I needed to darken the darkest hues across the whole bird as well. I did this using the 000 brush and a thick mix of Burnt Sienna and Payne's Grey. I also repeated this process on the flower and the other bird. And with that, some 30 hours after I began, the painting was complete.





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Frances Hodgson Burnett, The Secret Garden. Puffin Books. Image © Lauren Child, 2011

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# DIGITAL PORTRAITS

FROM PHOTOSHOP TO SMARTPHONE APPS, IT HAS NEVER BEEN EASIER TO CREATE, EDIT AND ALTER AN IMAGE. **IAN ROWLANDS** REVEALS SOME CHEAP, SIMPLE AND PAINTERLY WAYS TO GET THE MOST OUT OF MODERN TECHNOLOGY

Contemporary portrait painting is a broad church that covers a multitude of styles, from the graphic to the gestural. Artists have increasingly sought to place the portrait within the wider field of popular culture, as much about ideas as about representation and this has spawned paintings that take as their source the found image. Marlene Dumas, Adrian Ghenie, Luc Tuymans and Elizabeth Peyton are great examples of how effective the use of photography can be in the hands of a talented painter.

Likewise, earlier artists such as Walter Sickert, Francis Bacon and Michael Andrews each made use of found images to include portraiture within paintings that were based around ideas and narrative. Bacon in particular was a great innovator, shunning direct contact with the subjects of his work and favouring the photograph. Using these sources he exploited the materiality of the paint, throwing it, dragging it, distorting the figure, placing it in fields of saturated colour or within dark voids and created some of the

most powerful work of the 20th century. In doing so, he influenced both his peers and future generations too.

Many artists take their own photographs, but many use other images as well, often taken from newspapers, the internet or captured stills from moving images. Even in the more orthodox field of commissioned portraits, the use of photography makes sense, allowing the artist greater freedom and extended time in which to complete the work. With the ability to freeze movement and capture an expression, photography can be a useful ally in departing from the more posed way of portraying.

In recent years the development of software that enables the manipulation and improvement of images has opened up new avenues of creativity to the artist. The widespread ownership of tablets and smartphones and innovative software has brought such advantages to many. With this in mind, I thought it would be interesting to share my own and my student Sylvie Young's experiences of working in the digital world.

**Ian Rowlands, *Rosalie*, iPad studies**

To create the first image, I imported a pencil drawing into the ArtStudio app. I added colour in opaque and semi-transparent layers to create what looks like a fairly orthodox painting.

In the second image, I adjusted the colour balance towards magenta, used the brush tool to add more directional marks and blue-biased highlights.

In the third image, I used the smudge tool to drag the colour around and give a more painterly finish. >



**Sylvie Young, *Wilfred*,  
oil on panel, 20x25cm**

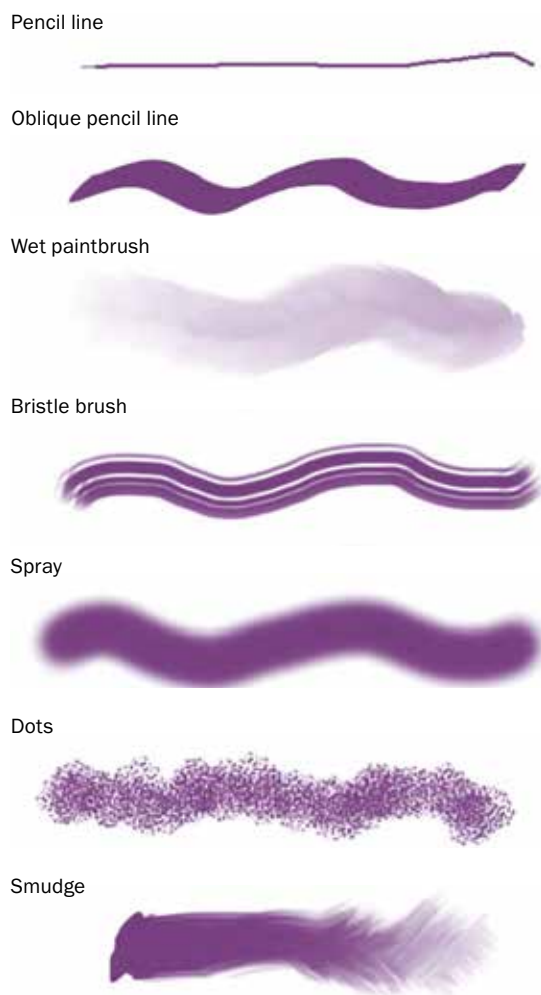
Sylvie based this painting on a family photo. However, before any paint was applied she used the 'cut-out' filter in the ArtStudio app to divide the original photo into many small blocks of colour.

She also experimented with the hue, saturation and softness of edges, before using her preferred combination in the final painting you see here.



**Brushstrokes**

Here you can see a selection of the marks that can be made in ArtStudio and most other good digital sketching apps. These marks can be broadened, intensified or changed in texture to offer a huge range of creative possibilities.



As a painter interested in the portrait, and also a non-prescriptive teacher, I have tried to keep abreast of modern trends in painting. My own experience of digital manipulation started when I accepted a portrait commission for which the sitters were unable to be present during the process. I had used an early, low-spec digital camera and its limitations led me to try a basic photo-editing package on my PC to improve the exposure and clarity of the images. Doing so enabled me to make the images more in keeping with the levels perceived from life and gave me the necessary information to work on the painting in their absence.

Further experiments with artistic filters followed. Filters vary according to the software or app you are using, but look out in particular for a 'crosshatch' facility, which can help fragment the image in such a way as to make it appear less photographic and better offer ways to develop it in paint. Likewise, a 'cut-out' filter is useful as it converts the image into what looks like a paper collage, perfect for later experiments with colour and mark making.

Tablet computers, such as the iPad, have further opened up the possibilities for artists. I originally envisaged using my tablet as a means of viewing photographs of the landscape while I painted them at the easel in my studio. However, with the purchase of the ArtStudio app, the tablet soon became an essential piece of kit. It allowed me to add colour notes to drawings and provided a way of testing out different colourways before I committed the preferred one to canvas. In a sense, it has helped the tablet become a kind of sketchbook and miniature studio all in one.

The ability to save the image and work on different versions is a huge benefit. Furthermore, in a domestic studio, the tablet is also a wonderfully contained means of making a mess and seeing what happens. Like Photoshop, apps allow you to edit images, apply filters to them, alter the colour palette, smudge lines and adapt them in countless other ways. With practice, they can eventually become a very intuitive tool.

It is understandable that artists who have spent a lifetime working solely with paint, pencil and other tangible means might be reluctant to embrace digital art or view the works produced on a tablet or computer with scepticism. My own standpoint is that the images that I've created by digital means are not artworks in their own right, but rather a point of departure and a means of experimenting and providing material from which to paint.

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Sylvie Young, *Sophia*, oil on canvas, 24x30cm

Sylvie used the 'cut-out' filter in a more dramatic fashion to render this image as a series of semi-abstract shapes. This approach would lend itself well to preparing an image for a silkscreen print.

The other three versions of this image were made by importing the painting back into the ArtStudio app, inverting the colours and adjusting the hues.



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# Plein air PERSPECTIVES

NO TWO PAINTERS SEE A SCENE IN THE SAME WAY, SO DEVELOPING A PERSONAL RESPONSE TO A LANDSCAPE IS VITAL. TUTOR **RAY BALKWILL** SHOWS US HOW, AS HE CRITIQUES VARIOUS APPROACHES TO A SINGLE CORNWALL RIVER VIEW

For nearly 10 years now I've been running painting holidays from the Mullion Cove Hotel on Cornwall's Lizard Peninsula, which has a wonderful variety of subjects for an artist.

Working *en plein air* is not easy, but I believe it is the one main essential in capturing the essence of a place. On day one of a course, I always get my students to sketch locally around the hotel, gathering ideas and information. I feel this not only helps to 'get their eye in' but also helps them absorb the new scenery. I suggest they begin by recording the scene in black and white, which helps the students see tonal values and enables them to sort out the composition more easily.

On the second day of this course, my students and I travelled a few miles to paint the shimmering estuarine mudflats and wooded creeks of the Helford River at Gweek. Over the next four pages, I will show you how they tackled the challenge of painting different elements of the landscape, before talking you through my own approach.

Painting is a personal thing, and no two painters see the scene the same way. Each will have their own instinctive response to a landscape, the way the scene makes them feel and the media and techniques they employ to capture it. There are no rules or formulas to follow; after all, the initial experience, emotion and weather are never going to be the same. Each new landscape

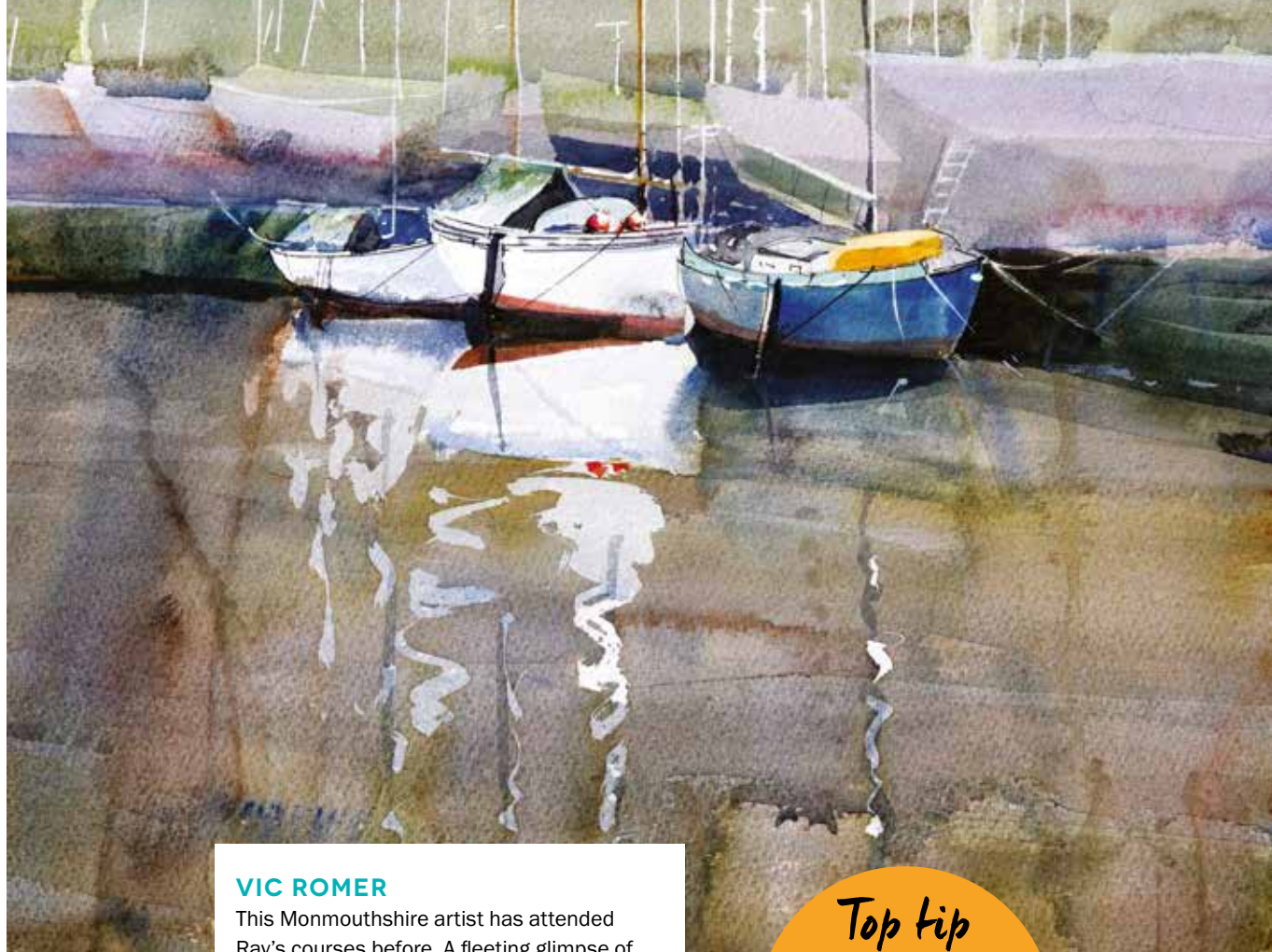
presents its own problems and no matter how many times I go back to a location, there are always going to be fresh challenges to face – even for the professional!

My teaching philosophy is to encourage students to find their own voice and cultivate their own personal style, rather than following mine too closely. I also tell them not to put pressure on themselves trying to produce a masterpiece, but instead concentrate on experimenting and learning new techniques that can be developed at home. There is always something new to learn from both the tutor and the other members of the group. If you go with a relaxed frame of mind and enjoy the company of others I feel sure you will have a productive painting experience. >



## THE STUDENTS' VIEWS

RAY BALKWILL CRITIQUES THE WORK OF FOUR ARTISTS ON HIS RECENT CORNWALL COURSE



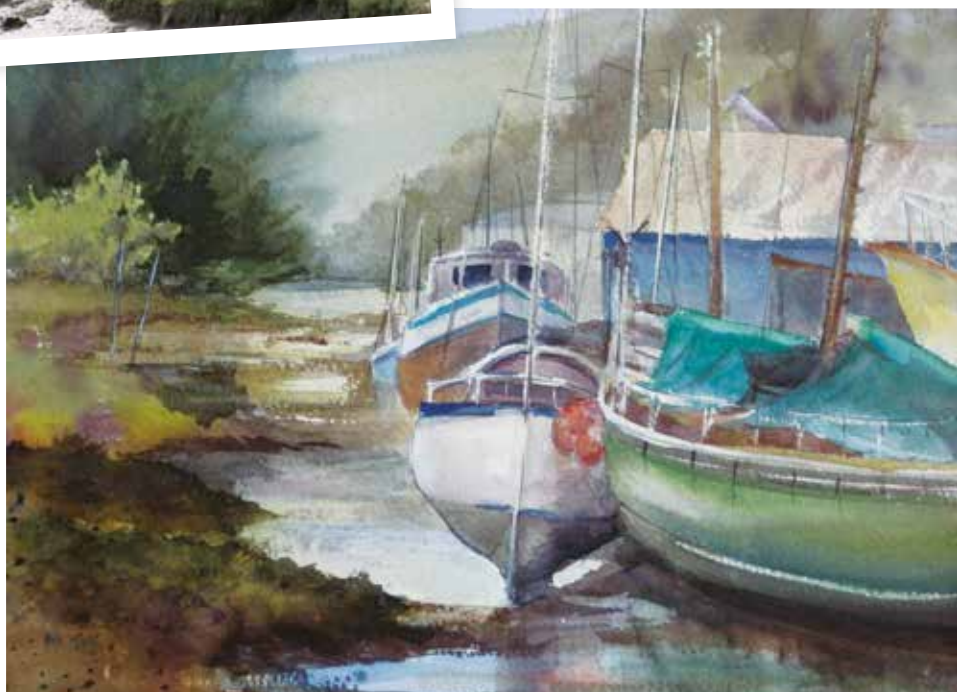
### VIC ROMER

This Monmouthshire artist has attended Ray's courses before. A fleeting glimpse of sunlight on the boats inspired Vic here – the conditions never returned so he attempted to paint the effect from memory. "I wanted the reflections to play an important role so I simplified the cluttered background and left out several other boats," he said.

**Ray's feedback:** "I was concerned at first because boats are never as interesting seen from the side as they are from the bow or stern. However, I think the painting worked well because Vic used his viewfinder to crop the bigger scene. He did well to edit the view and also keep the watercolour washes fresh. Using his imagination here helped create a painting full of character."

### Top tip

USE A VIEWFINDER OR FRAME TO HELP YOU IDENTIFY A POTENTIAL IMAGE WITHIN A BUSY SCENE



### ANN MINA

Despite being an accomplished Irish watercolourist who loves painting on location, Ann found the scene at Gweek challenging – not least as she struggled to link two distinct halves of the composition. "I added a couple of masts and darkened the foreground on the left-hand side to try and improve it," she explains. "Simplifying the mass of boats behind the main subject was difficult too."

**Ray's feedback:** "I agreed that Ann's painting lacked a little cohesion and would have benefitted from more contrast in the boats and boatyard. She did a great job of suggesting the creek side, and I get the distinct feeling that this is where her main interest lay.

"The painting can be easily resolved with a few washes though. A light wash of blue over the background hills would also help with the recession – cooler colours suggest distance. The time allowed for the changes should be minimal, however, otherwise the painting could easily get overworked."





## JOHN FLETCHER

Being based in Cornwall meant that John was more familiar with the local light and landscape than most of the other students. "I found the most challenging task was sorting out the tonal values from a complicated scene," he says. "I decided that the boat second from the left was the centre of interest, with the mid-tone the main value supported by light, then dark."

**Ray's feedback:** "John often uses a limited palette and occasionally adds oil and soft pastels. His strong sense of tone is obvious here and, although the painting works well, it would benefit from adding more pastel marks to give yet further contrast and texture. Doing this afterwards, and away from the scene, is tricky for some painters, but with John's experience it's certainly not beyond him."



## CATHY WELNER

Cathy is a professional artist from Ohio and travelled from the US with a companion to attend the course. The ever-changing light proved problematic for her. "It was also a very damp day and the paper took an extra long time to dry," she says. "Of course, on the plus side, this made for softer edges and, in some cases, the desirable lost edges too."

**Ray's feedback:** "Travelling to a different country can pose problems for an artist more accustomed to painting in their own environment – the different light, colours and weather conditions being the main concerns. Despite this, Cathy produced a superb painting. Working quickly in situ was vital and if anything she could have worked a little faster. I find it is best to work to a designated time limit and you may find a timer useful." >



### THE TUTOR'S VIEW

NOW DISCOVER HOW RAY PAINTED HIS OWN VERSION OF THE SCENE

When working *en plein air* keeping equipment simple and portable is essential. Being organised is equally important too, so I make sure everything is easily to hand.

I use a Herring Versatile Easel, which is extremely light and has the advantage of being able to be folded flat in a suitcase. I also like to take a shoulder bag for carrying my materials, which I hang on the easel to help stabilise it in blustery weather. A ruler and a viewfinder are also essential pieces of kit.

I used a combination of watercolour and soft pastel on pre-stretched Arches 300gsm NOT watercolour paper. I sketched out the basic shapes with a 4B pencil and then blocked in a few darks on the boats using a black chisel-tip permanent marker pen. To reserve the highlights of the paper, I used masking fluid applied with an old brush.

The painting began by applying washes of watercolour with a one-inch hake brush to cover the whole paper. My palette for this included Naples Yellow, Cadmium Orange, Ultramarine Blue, Burnt Umber, Raw Sienna and Sap Green. When these washes were dry, I laid down a further wash to build up the tonal foundation of the painting before applying the pastel.

I used Unison Colour soft pastels for this. For cohesion, I try to use no more than a dozen pastels in any one painting. When I use a new colour, I will set it aside rather than putting it back in the main box so that I can keep track of what colours I've used.

I also find it helpful to tape a piece of paper to the side of my board to test the colours on. I always take the labels off and break them in half before use – this not only gives sharp edges for detail, but also allows me to use the side of the pastel for broader marks.

Ray's book, *Travelling Light*, is published by Halstar, RRP £29.99. His latest DVD, *Capturing Coastal Moods*, is out now on APV Films, RRP £28.55. For details of Ray's next painting holidays and courses, visit [www.raybalkwill.co.uk](http://www.raybalkwill.co.uk)

**RIGHT** Gweek,  
mixed media on  
paper, 30x38cm

The background hills were softened in places by working back into the pastel with watercolour and a size 6 round brush.

Holding a pastel on its side, I dragged it lightly over the tooth of the paper to create these muddy textures.

Spattering watercolour with my brush added further texture.

### Top tip

DON'T BE AFRAID TO USE A RULER TO HELP YOU DRAW STRAIGHT LINES FOR MASTS AND RIGGING







The masts and rigging were painted with the aid of a ruler to keep the lines straight.

I applied masking fluid with an old brush to reserve these highlights and create sparkle.

The transparency of the watercolour under-painting helped suggest the reflections here.



DEMONSTRATION

# Windowsill

## STILL LIFE

COLLECTING TOGETHER A FEW FAVOURITE OBJECTS ON YOUR WINDOWSILL IS A GREAT WAY TO LEARN HOW TO BALANCE A COMPOSITION, AS **KIM SCOULLER** EXPLAINS





I have recently been experimenting with using the theme of windowsills with potted plants seen from an overhead viewpoint and was keen to continue with this idea for this painting, *Summer Garden Windowsill*.

My sister had bought me a cactus as a gift and I was excited to make a painting about it. It came wrapped up in beautiful, magenta-coloured paper, which contrasted deliciously with the green succulent plant. This was the starting point for my composition, which I set up with other plant life of differing shapes and sizes to try and achieve a visual balance.

A windowsill provides many different compositional possibilities and ideas. I was particularly interested in the sunlight

streaming through the window, creating a *contre-jour* effect. This can be a fascinating way of seeing the subject in a more abstract fashion, with shape and tone becoming more demanding concerns.

Setting up a still life can take a fair amount of time for all the elements to gel. Finding an object you are excited by is a good place to start, as you can then build around that. It's worth spending time playing around with your set-up until you feel engaged, too. If you wanted to approach familiar objects in a fresh way, you could try using found groups of objects that are already grouped in an interesting way or perhaps change the vantage point to give a more surprising angle.

### KIM'S MATERIALS

- Naples Yellow, Lemon Yellow, Cadmium Yellow, Cadmium Red, Alizarin Crimson, Viridian Green, Cerulean Blue, French Ultramarine, Payne's Grey, Titanium White and Emerald Green artists' oil paints, all Michael Harding or Winsor & Newton
- Pro Arte Series A flat and filbert hog hair brushes, sizes 2 to 12
- Oil-primed Belgian linen canvas, 71x91cm
- Alkali Refined Linseed Oil from C. Roberson & Co.
- Turpentine



**1** Using a neutral green mix of Emerald Green, Alizarin Crimson and French Ultramarine diluted with turps, I loosely drew the main shapes. I chose the colour as a complement to the warm ground, which was actually the remnants of a previous painting I scraped back.



**2** I established the darkest and lightest areas, using big brushes and wide marks to block in the colours (which I thinned with turps so the paint glided over the canvas). Getting these tones right early on helps to keep you on the right track as the painting progresses.



**3** I built up lights and darks here and established colour relationships. I used size 10 and 12 brushes, applying pools of paint to see how the colours sat with each other. Notice how I worked the entire canvas at once rather than focusing on any one element.



**4** When I'm happy with the way a painting is progressing, I like to beef up the paint. I worked over some of the thinner washes here with thicker strokes of paint. In doing this, I was indirectly creating surface interest by varying between thick and thin passages of paint.>





**5** I looked closely at the way the light was unifying the composition and revised accordingly. I decided to keep it simple to balance with busier areas, but I liked the way the cactus in the foreground spilled over the edge of the windowsill and led your eye into the composition.



**6** I revised more elements here. I scraped back the paint from the cactus wrapped in pink paper, as I felt it was dominating the composition. I also added vibrant highlights to lift the picture, using a Cadmium Yellow, Lemon Yellow and Titanium White mix.



**7** To create a relationship between the light hitting the objects and the background behind, I blocked in the latter with a warm mix of Cadmium Yellow, Lemon Yellow, Cadmium Red and Cerulean Blue. This also created a contrast with the greens and other cooler tones.



**8** I started to use the smaller brushes as I began to define certain areas. It's easy to become self-conscious and lose the energy and freshness of the initial stages, so try to keep the marks lively. I did this by balancing summarised passages of paint with more defined areas.



**9** By this stage, I was constantly making small changes. I balanced the foreground colour with the strong pink of the packaged cactus as I felt it was distracting and too similar in colour. The pink cloth was in shadow so I tried deepening the pink to more of a purple colour too.



**10** I felt the foreground was now too dark so I toned down the pink by adding more white to the mix. I added some detail to the cactus spines to show the form of the plant and create interest.

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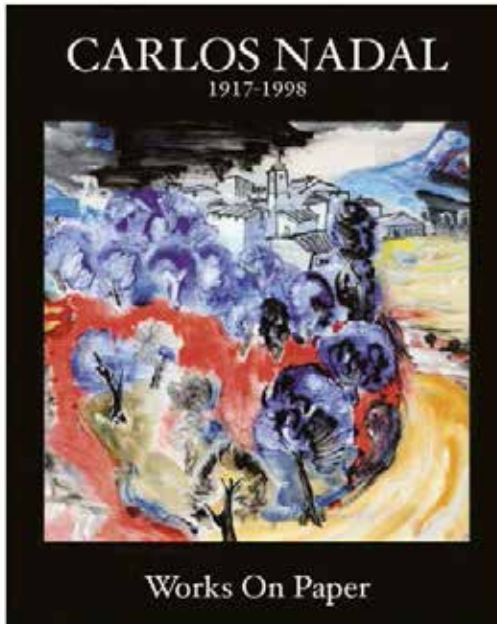
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**CARLOS NADAL**  
1917-1998



**Works On Paper**

TEXT: John Duncalfe and Dr Hilary Diaper, foreword by Alexandre Nadal  
'Works on Paper' shows many of Nadal's preparatory oeuvre, many executed 'en plein air' with updated chronology and exhibition information from the Nadal archive and the authors.  
This new publication follows the most successful 2010 book, 'Nadal An English Perspective'

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TIPS

# JEAN HAINES' **7 GOLDEN RULES** OF WATERCOLOUR

THE POPULAR ART TUTOR REVEALS HER GUIDELINES FOR CREATIVE PAINTING



## **1 DO YOUR 'STRETCHES'**

Every morning, I set aside three pieces of paper and do a warm-up exercise on each to lay down colour. I tell myself I can apply any two colours to each piece of paper, but then I can't use those colours again for the rest of the week. When Friday comes, it can become quite difficult because you've used all the colours in your usual palette – but that's when it gets exciting and challenging.



## 2 INVEST IN DECENT PAPER

If you have good quality paper with a nice weight, you can paint on both sides, which you can't do with cheap paper. I tend to use Saunders Waterford rough-surface watercolour paper for my gallery work because that suits my style. When I'm teaching, I recommend that students use Bockingford NOT-surface watercolour paper because you can't beat it for creating fresh-looking studies.

## 3 DON'T SWEAT THE SMALL STUFF!

You'll find you're more relaxed when you're not worrying about detail. To begin, try wetting paper and drop colour on it without even thinking about what the subject will be. Then look at the results and think about what subject would appeal. I feel more alive doing it this way. Once you've picked a subject, however, try to create a focal point and make it perfect. For example, if you're painting a dog, paint the nose or eye and take time to ensure it is spot on. You can then work loosely, section by section, and let the colour bleed outwards.

## 4 EXPAND YOUR PALETTE

Over the years, I've been using more vibrant colours because I grew sick of sticking to the same palette. When I moved to Hong Kong, I really developed as an artist – I was painting red and orange skies and it was as though a veil was lifting off my eyes and I was seeing things in a new way for the first time.

My biggest tip for anyone who's apprehensive about trying new colours is to buy Daniel Smith's Cascade Green, drop a little onto wet paper and let it dry – you'll be amazed by the colours and gorgeous patterns it will make without you even touching it. You should always be prepared to try something new – well, you wouldn't wear the same shirt every day for the next 12 months, would you?

## 5 LOAD YOUR BRUSHES

When I was studying in Asia, I found my western brushes didn't do what I wanted them to. I began using a lot more water and I needed a brush that loaded well – the barrel on my regular size 12 simply wasn't wide enough. Now, it's not so much how

I apply the colour, but how I release the water that makes such a huge difference to my paintings.

## 6 PAINT FOR YOURSELF

Make sure you paint something you love and in a style you love. I would never paint a subject just because a gallery had requested it – you can fall into a trap otherwise. Professional artists often come to my workshops because they've lost their enthusiasm or they feel like they're churning out repetitive work. There isn't a lot of advice out there for artists who haven't got to where they want to go.

Similarly, don't believe that painting loose is the 'in thing' with watercolour. The only 'in thing' is good art. Do what suits you and what makes you happy. Don't do something to please someone else; let the paint please you.

## 7 EMBRACE YOUR MISTAKES

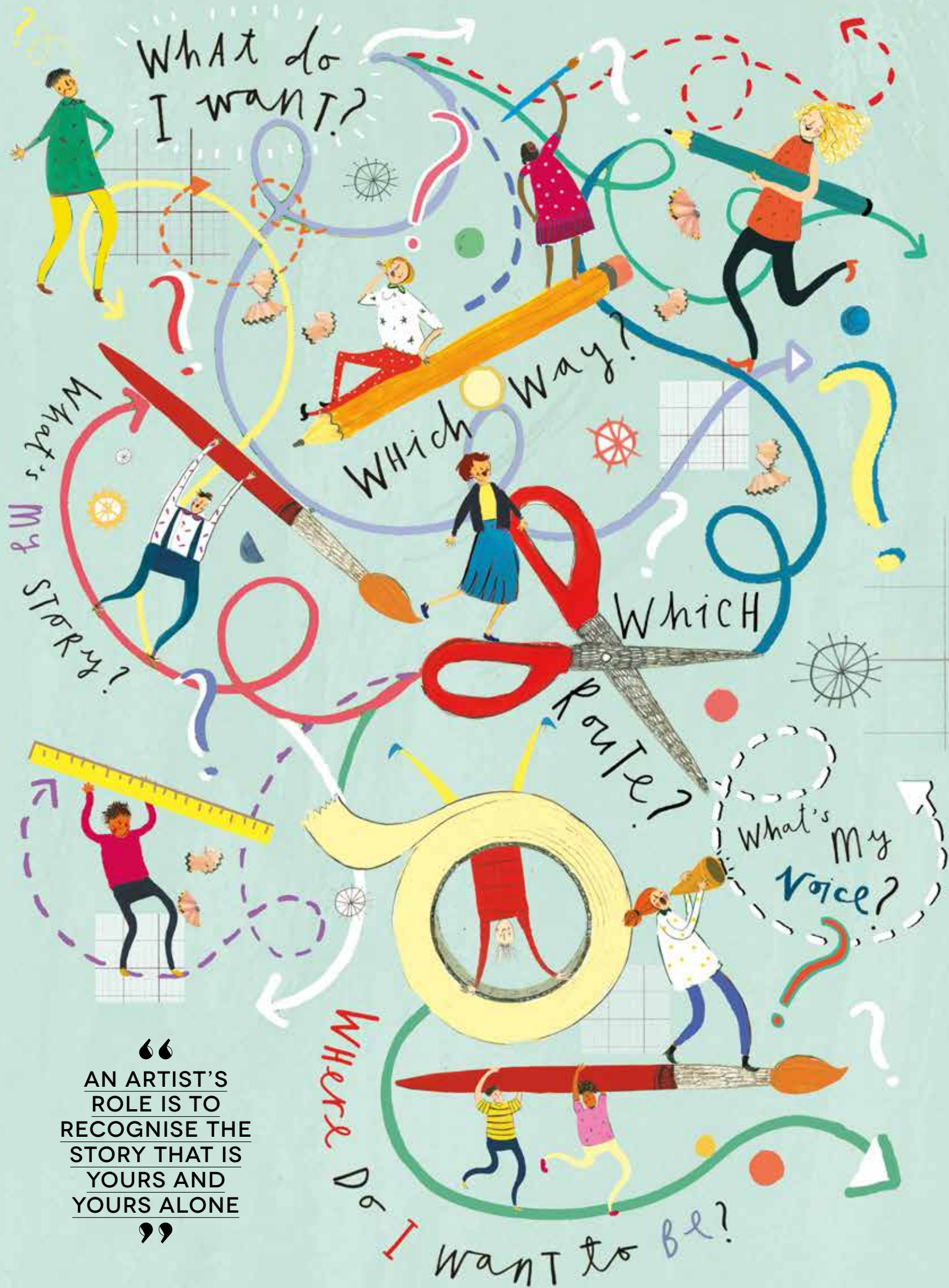
I'd love to say that the more you paint, the fewer mistakes you make but everyone has off days. Sometimes I use too much detail because I don't want to put the brush down. If you feel that you've gone too far, start again with a fresh piece of paper. If you do this while you have the disaster fresh in your mind, you tend to avoid repeating your mistakes.

**Jean Haines' *World of Watercolour* is published by Search Press, RRP £19.99. [www.jeanhaines.com](http://www.jeanhaines.com)**

**ABOVE** *Pretty Flamingo*, 42x56cm  
**OPPOSITE PAGE**  
*Valencia*, 21x29cm.  
Both watercolour on paper







“  
AN ARTIST'S  
ROLE IS TO  
RECOGNISE THE  
STORY THAT IS  
YOURS AND  
YOURS ALONE  
”



# “WHAT DO YOU WANT?”

V&A ILLUSTRATOR OF THE YEAR 2015 **STERLING HUNDLEY** OFTEN ASKS HIS STUDENTS THIS VERY QUESTION. FINDING THE ANSWER, HE SAYS, IS ONE OF THE MOST IMPORTANT THINGS AN ARTIST CAN DO. ILLUSTRATION: **CLAIR ROSSITER**

I'm going to give you a writing assignment. Know that this will not be graded, and it will not be read by anyone. It is designed for self-education only. There is no limit to the number of words, the format, or your use of grammar. When you are done, hide it, burn it, tear it out, or simply close the pages on your thoughts. This isn't for me, it's for you. Write of your wildest dreams and most terrifying fears. Think back to the origins of your emotions, and the genesis of your identity. When did you begin to identify yourself as distinct, unique or as having excellence towards a certain endeavour? What is your earliest memory of being an artist?

I was five. My teacher asked everyone to draw something and I drew an Indian. I recall looking around at everyone else's work and knowing clearly that mine was the best. (At least, this was my assumption – such an arrogant child!) Then, something interesting happened. Our teacher invited the class over to look at my drawing, and mine alone, as she commented on my excellent work – it was validation. To this day, I've identified this model of assumption and validation as the underlying catalyst for every unknown creative leap that I have made.

I issue the challenge that I have outlined above to the majority of my students. As an arts professor in at Virginia Commonwealth University, I am responsible for teaching students as they prepare to leave formal education and pursue their professional creative ambitions. My students are bright, driven and dedicated to their studies, and they look to me to tell them what to do. And therein lies the problem.

When tomorrow comes, there will be no one there to tell them what to do (or what not to do). The entire educational system involves going where you are told, doing the things asked of you, and receiving marks that reflect your level of completion of the task. From our earliest experiences, we are conditioned to operate in this way. So when the resources, the structure and the direct access to knowledge are all taken away from students, they flounder – particularly if they intend to follow creative, open-ended disciplines like art.

The way I see it, my role as a tutor is not to judge whether the quality of work that a student produces meets the prescribed standards of an assignment; it is to teach a student to author the questions that initiate, justify and validate the work they create in response to their own

personal curiosities. The acquisition of skill is a necessary step in the communication of ideas, but only has a purpose in service of the artist's intent.

As a professional artist, it is my role to document the time in which I live. Part of that responsibility is to acknowledge my role within a given scene. As Francisco Goya wrote, “I saw it”. Perhaps more importantly, we should add: “I documented and commented upon it” too. Skill is then required in service of proving or disproving inquiries, based on these observations. So how do we go about making this happen in the here and now?

That answer lies in you, the reader; the artist seeking to create a visual language system that defies traditional validation. Your role is to build the bridge between what was and what will be, to recognise the distinct story that is yours, and yours alone. To determine how you will do this, ask yourself plainly: “What do I want?”

The process of answering that question is painful, as each new work of any significance is going to test your limitations. It's in this query that you shape your intention. Your intention can challenge or embrace external convention, history and even fashion. Your intention can dictate fashion.

With every painting, I set out to create a never-before-seen image from everyday materials that millions of artists have wielded before me. The process of creating art can feel like nothing short of alchemy, but it isn't magic. Our need to create is innate and the process of shaping materials to serve our intent is known by another name: design.

Everything that a human deliberately shapes to serve a purpose is designed. To this end, how do you choose to design your life in pursuit of your intentions? At the highest levels of creative freedom, these are inquiries that provide the ability to measure success and failure, absent of the influence of popularity, fashion, historical pretext, and criticism, and it all boils down to that very simple question again: “What do I want?”

Think of it in musical terms. Learn the notes to play the chords. Play the chords to memorise the scales. Memorise the scales to imitate the song. Imitate the song to learn your craft. Learn your craft to break the rules. Break the rules to write your own music, and don't be afraid to lose yourself in your own story. It's one worth telling.





# THE VALUE OF TONE

GRAHAME BOOTH'S EUREKA MOMENT CAME WHEN HE LEARNED TO FORGET COLOUR AND THINK ABOUT TONE. HERE THE LEADING IRISH WATERCOLOURIST SHOWS YOU HOW IT'S DONE

When I started painting, I eagerly looked forward to using colour. Like many people, I began my journey in art with a pencil and a sketchbook and my eventual, modest success in being able to draw a reasonable likeness of a subject encouraged me to take what I saw to the next logical step by using paint. In doing so I made what is the classic beginner's mistake of basically colouring in my drawing.

After producing a series of either gaudy or insipid efforts, my enthusiasm for colour quickly waned. I couldn't understand why my paintings just didn't look right: my sky was blue, my grass was green and my earth was brown so what was the problem?

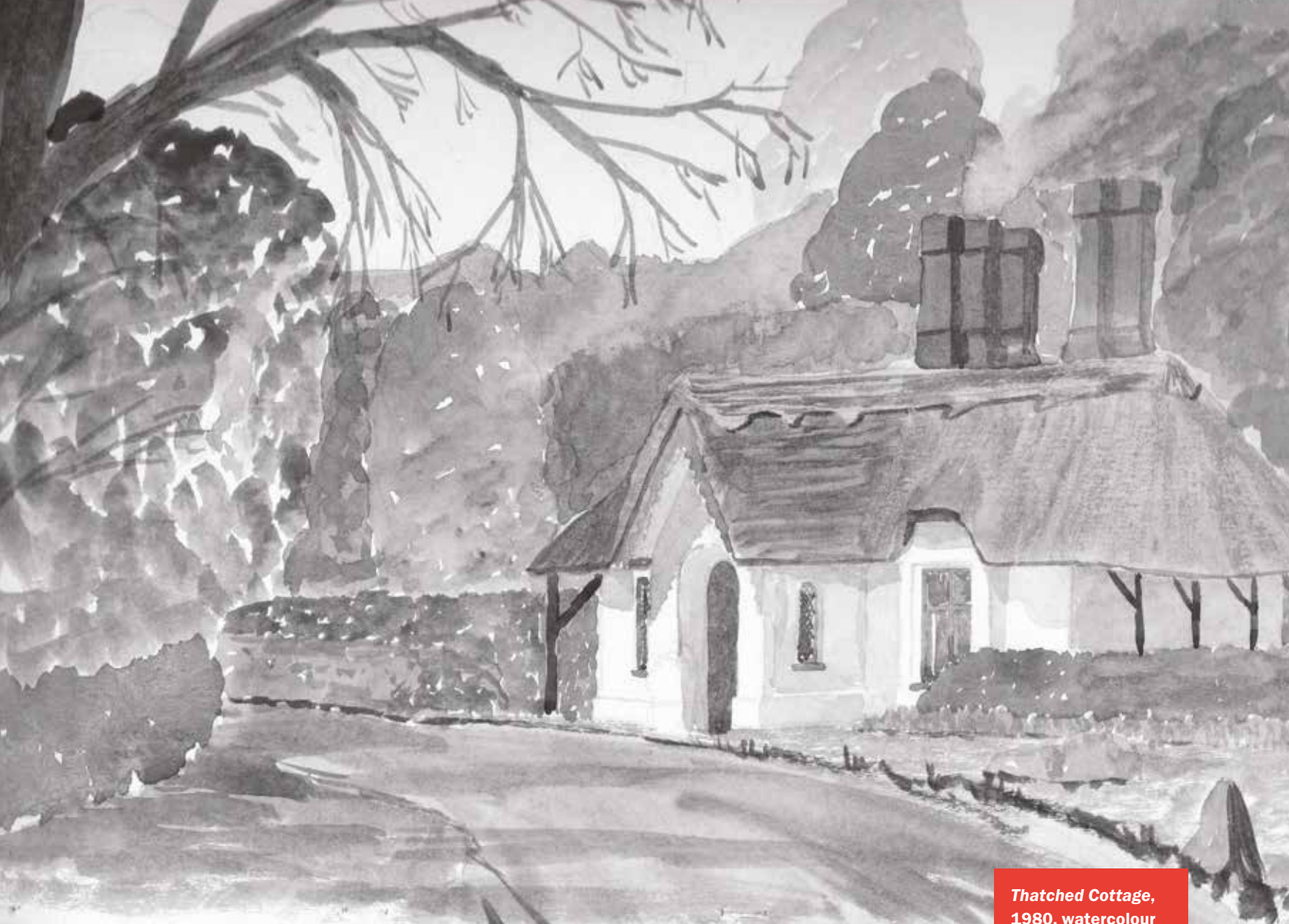
The painting above is one of my earliest, made at a time when I was thinking purely about capturing the colour of a scene. I urge you to keep some of your early paintings. The fact that this survives must mean I was reasonably happy with it at the time, but although the faults are many and varied, I share it with you as an example of an essential early step along the road toward becoming a better watercolour painter. When seen in greyscale on the opposite page, it is clear the painting had no tonal plan or structure – there were large areas of unbroken mid-tones with few highlights and no strong darks. On page 76, I will show you how it should have been done.



## SEEING TONE

In the first image, the two colours are clearly separate, yet when shown in greyscale, you can see the tonal values are almost identical. Tonal variety will always give vibrancy to your paintings.





**Thatched Cottage,  
1980, watercolour  
on paper, 29x21cm**

It took me a long time to realise that I was only considering the hue of a colour, but not its tone. Problem solved, or so I thought. Instead of my earlier gaudy or insipid efforts, I was now able to produce paintings that were both gaudy *and* insipid. I still couldn't fully understand the relationship between tone and colour. I had tried colour alone and I had tried colour with an attempt at defining tone, so what next?

My eureka moment in painting came when I forgot about colour and thought exclusively of tone. Using a single pigment, I was able to concentrate entirely on tone without the added complication of colour. I spent weeks painting only in sepia and, along the way, I was able to learn more and more about tone.

I discovered that it wasn't important or desirable to try to copy a tone in nature. The range of tones in nature are infinitely greater than any artist could reproduce on paper and what was important was to make sure that a tone looked correct relative to the other tones in my painting.

I came to realise that my paintings had more impact if they contained both very light and very dark tones and that the eye tended to be drawn to an area where the two were side by side. I also started to see that colours lost their hue if they were very light or very dark and I finally understood that a line in my drawing

wasn't really a line – it indicated the boundary between two different tones.

Above all else, I learned that tone was much more important than colour. Many painters will carefully evaluate a colour – “Is the tree a yellow-green or a blue-green?” – when really they would be better considering if it is a dark green or light green tree or, even better, which parts of the tree are light and which parts dark. I believe the colour of an object to be largely immaterial. I can mix a colour far removed from the real colour, but if I can nail the appropriate tone then the painting will look correct.

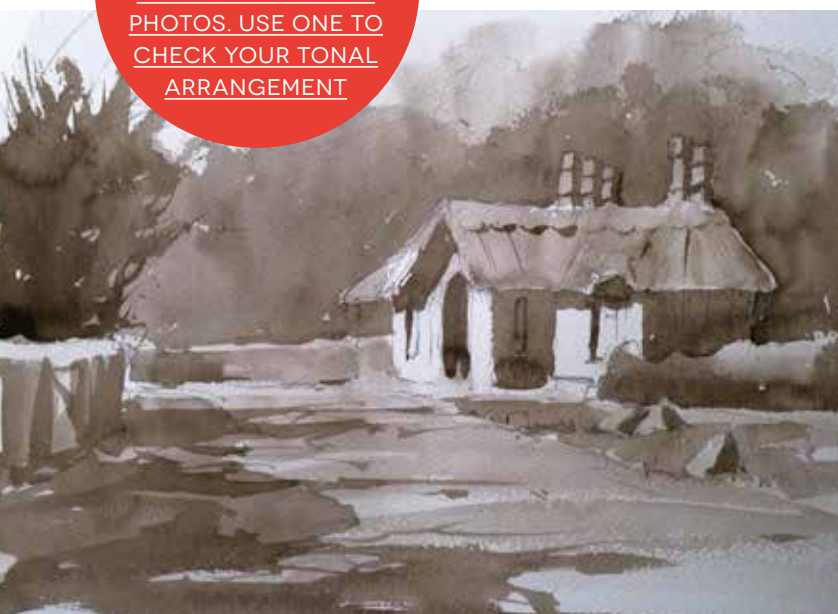
Eventually I reintroduced colour gradually: two at first, with others added only when I felt I needed them. This allowed me to build a better understanding of each colour: how it mixed with others, how to create warm and cool versions of it, and, most importantly, how to create light and dark versions of it too. My first two colours were French Ultramarine and Burnt Sienna and, to this day, I use more of these than all of the others put together. I have 12 colours in my usual palette, but in almost all of my paintings three or four colours will make up 95% of a painting.

Try to think of tone as the framework on which you drape your colour. Working in this way takes time and effort, but the rewards are huge.

The greyscale version makes it clear that I was focused on colour variation when I should have been thinking of a tonal variation. For example, the purple trees in the background seemingly disappear into the trees in the middle ground – tonally they are just too similar. Likewise, the brown rocks blend into the green grass when seen in greyscale.

I knew enough to throw a darker shadow from the overhanging roof across the light wall, but not enough to ensure that the shadow was tonally different to the roof. >





## Top tip

MOST CAMERAS OR PHONES CAN TAKE BLACK-AND-WHITE PHOTOS. USE ONE TO CHECK YOUR TONAL ARRANGEMENT

## DEMONSTRATION

**Thatched Cottage, 2015, watercolour on Bockingford 200lb NOT paper, 29x21cm**

Remember, a large area of similar tone, even one that varies in colour, is the main cause of muddiness in watercolour. To show you a better approach to tone, I painted the same thatched cottages that I had first attempted back in 1980 – see page 74. I decided to use just one colour, which forced me into thinking tonally and planning my tones to create counterchange throughout the painting.

**1** Painting with only one colour will help you learn about tone. It is important that you choose a colour that is capable of producing a very strong dark. Suitable examples include Sepia, Indigo, Ivory Black and Neutral Tint. This first light wash left the white cottage walls as an initial counterchange.

**2** The second wash added the middle distance trees, which were tonally darker than the distant trees. This wash also picked out the thatch, as well as separating the road, grass verges, rocks and hedges.

**3** With the third wash I added shadows, giving depth to the cottage. Even though the white walls had not changed, they appeared to get lighter with each wash.

**4** The final wash accentuated the shadows, adding little dark accents to increase the tonal range and create the illusion of light elsewhere. I had to add a darker tree to the right in order to separate the cottage from the trees – would I have noticed this in colour? I also lifted out the last roof support on the right. Had I painted this in the same tone as the others it would not have been visible against the dark tree. Be prepared to adjust tones to make your painting balance.



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Detail from an Original by Ceri Auckland Davies



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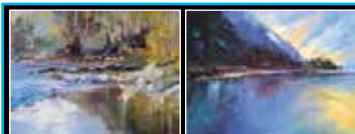
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### MY ARTISTIC HERO

Paul Nash, for his paintings from the First World War. He recorded the horrors of the war under terrible circumstances. His watercolour paintings and his line work inspire me in **my own landscapes (2).**

### MY COFFEE TABLE READ

**Chagall by Jacob Baal-Teshuva (3),** published by Taschen. I found it to be very informative and it consequently motivated me to go to France to see Marc Chagall's museum.

### MY PROUDEST MOMENT

Becoming elected as a member of The Royal Institute of Painters in Water Colour (RI) in 2004.

### MY LAST FAVOURITE EXHIBITION

The Royal Society of Portrait Painters' Annual Exhibition at the Mall Galleries, London. **Benedict 2 by Liane Stevenson (4)** jumped out at me as being very different. I loved her use of colour and texture.

### MY ESSENTIAL ART PRODUCT

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### MY DREAM WORK TO OWN

*The Bride and Groom of the Eiffel Tower* by Marc Chagall. I am hoping to visit the Centre Pompidou in Paris this September to see the painting in the flesh for the first time.

### MY FAVOURITE PIGMENT

At the moment, it is **Daler-Rowney's Fluorescent Pink System 3 acrylic (5).** The girls in my paintings also wear Winsor & Newton's Vermillion Hue acrylic on their fingernails.

A new book, *Rosa Sepple RI – Out of the Blue* by Adrian Hill, is published by Halstar. An accompanying exhibition runs from 24-29 August at Mall Galleries, London SW1. [www.rosasepple.com](http://www.rosasepple.com)



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